

REQUIEM: AN ORIGINAL COMPOSITION FOR CHOIR,
SOLOISTS, AND CHAMBER WIND ENSEMBLE

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Chapter 1

Introduction

Choral music has always been a part of my life. My family often jokes that I could sing before I could talk. Some of my earliest memories are of listening to the choir at my church and wanting to be a part of it. I was one of the youngest people to join my church choir and, after that, I always found a way to sing or experience choral music. As a child I took piano lessons and I played oboe and percussion in high school, but none of those experiences impacted me as much as being in choir did. As a composer, I wrote several choral and vocal works including “Another Day Goes By” (2010) for eight-part choir and piano; “How Long and Dreary is the Night” (2009) for tenor, violin, and piano; and “The Fall Out” (2008) for eight-part choir. I also focused on writing some instrumental works for large and small ensembles such as “Trekking” (2013) for wind ensemble, “Zephyranthes” (2012) for chamber ensemble, and “Beautiful Chaos” (2012) for saxophone quartet.

I have had a fascination with and a fear of death as long as I can remember, and I did not want to attend any funerals for this reason. My father’s funeral, in 2008, was the first I attended since I was a child. His death affected my life in many ways, not only from losing someone so suddenly, but also because it put me up against one of my greatest fears. I chose to write a Requiem because I have come to realize that the music is only partly for the deceased—it is also for the living. The death of a loved one often reminds us that death is the one thing that all living things have in common. As Robert Chase states in his book *Dies Irae: A Guide to Requiem Music*:

Since time immemorial, the response of the living to this natural occurrence is to commemorate the life of the departed through ceremonies and rituals, both formal and informal, as fitting to the circumstances. Throughout history, music has played a significant role in the various rites of passages observed to sanctify this journey from life to death.¹

As a choral singer, I gained inspiration from several of the compositions I performed, and this is especially true of the requiem genre. The first Requiem I performed was the *Requiem*, K. 626, by Wolfgang Amadeus Mozart. As an undergraduate student the genre immediately intrigued me. When I had the opportunity to study more about the genre, I learned that it offered a greater compositional freedom than the mass with the opportunity to move or omit movements, which I appreciated as a composer.

As a singer, much of the music that I have performed is sacred, but I had never composed a sacred piece, so I wanted to change that with my dissertation. I began thinking about composing a Requiem when a teacher gave me an assignment to research Gabriel Fauré's *Requiem*, Op. 48, and I fell in love with the work. Until that point, I was only aware of the more forceful Requiems, but Fauré's example showed me that they could be soft and intimate, too. Fauré also chose to omit movements, such as the Sequence, which epitomizes the requiem, and this gave me an idea for just how original I could make my own Requiem.

I scored *Requiem* (Appendix 1) for soprano, alto, tenor, bass (SATB) choir with some divisi; mezzo soprano, tenor, and bass soloists; and chamber wind ensemble with a four-person percussion battery. I chose to write for chamber wind ensemble because it is more intimate than a full orchestra and would allow me to take advantage of the timbral colors available within the

¹ Robert Chase, *Dies Irae: A Guide to Requiem Music* (Lanham, MD: Scarecrow Press, 2006), xiii.

wind ensemble. I included percussion in the ensemble because the percussion can provide varied timbres from which to choose. I knew that I wanted to add percussive elements to certain movements, especially the Sequence: Dies irae, and I wanted to be able to increase the emotion within the composition by inserting a tam-tam hit or a cymbal roll. The chamber wind ensemble calls for flute, oboe, clarinet in B-flat, bass clarinet, bassoon, horn in F, trumpet in B-flat, piccolo trumpet, euphonium, tuba, marimba, xylophone, vibraphone, tubular bells, tam-tam, bass drum, snare drum, suspended cymbal, brake drum, and five tom drums. The ensemble has a few peculiarities such as using the piccolo trumpet for one solo section and a euphonium rather than a trombone per my personal timbral preferences.

In order to become more familiar with the requiem genre, I knew that I wanted to look at a several Requiems that cover a variety of styles and time periods. Mozart's *Requiem* is a staple of vocal music and the earliest Requiem to reach audiences beyond the liturgical setting. I knew I had to include the Fauré *Requiem* because it was the catalyst for me to write a Requiem. I then chose Luigi Cherubini's *Requiem in C Minor* to bridge the historical gap between Mozart and Fauré. I chose Benjamin Britten's *War Requiem* next because I had studied a few of the movements, and I wanted to incorporate a work that had both traditional and modern elements. Finally, I picked two more Requiems from the twentieth century: Christopher Rouse's *Requiem* and John Tavener's *Requiem*. I was not familiar with either work, but I knew of these composers and, after studying their Requiems, decided that each had elements that I could draw from.

The requiem genre is so vast that studying only six scores does not provide a comprehensive survey of the genre. I knew I could not examine the whole history of the requiem in this dissertation, but I also wanted to mention more than just the Requiems of Mozart, Cherubini, Fauré, Britten, Rouse, and Tavener. Before providing detailed analysis of these six

examples in chapters 3 and 4, chapter 2 provides a brief history of the requiem and mentions some of the most important Requiems throughout history. These works show just how varied and how extensive the genre is and how it evolved over time.

Chapter 2

A Brief History of the Requiem Mass

The use of music to lament the dead and console the living has an extensive history. “The antecedents of the Medieval and Renaissance Mass for the Dead are to be found as far back as the flourishing Egyptian civilization in the third millennium B.C.”¹ Mass services for the dead can be found in sources from the second century of the current era, such as the *Apology of Aristides* and the *Acts of John*, and scholars agree that “masses for the dead have been celebrated by Christians since the earliest recorded history of the Church.”² Originally, a Requiem Mass was a Mass “appointed by the Roman Church to be sung on the day or anniversary of the death or burial of a Christian, and also on the third, seventh, or thirtieth day after the burial”³ as well as on All Souls’ Day (November 2) to honor all those who have passed away.

A Requiem Mass is often referred to as a *Missa pro defunctis* or “Mass for the dead.” “The name requiem is derived from the first words of the opening introit, *Requiem aeternam*.⁴ The liturgical form, requiem mass, is recognized under a host of names: *Missa pro defunctis* (Latin), *Missa de defunti* (Italian), *Misa di defuntos* (Spanish), *Messe des morts* or *Messe funèbre* (French), and *Totenmesse* or *Trauersmesse* (German).”⁵ The order for the movements typically

¹ Harold T. Luce, “The Requiem Mass from its Plainsong Beginnings to 1600” (PhD diss., Florida State University, 1958), 1:1.

² Robert Chase, *Dies Irae: A Guide to Requiem Music* (Lanham, MD: Scarecrow Press, 2006), xv.

³ Ron Jeffers, *Translations and Annotations of Choral Repertoire: Vol. 1 Sacred Latin Texts* (Corvallis, OR: Earthsongs, 1988), 62.

⁴ The English translation of *Requiem aeternam* is “Eternal rest.”

⁵ Chase, *Dies Irae*, xv.

follows that of the Mass plus two added movements at the end: Introit, Kyrie, Gradual, Tract, Sequence, Offertory, Sanctus and Benedictus, Agnus Dei, Communion, Responsory (Libera me), and Antiphon (In paradisum). However, “[the Requiem Mass’s] liturgical order is not always observed by composers in their musical settings; movements are sometimes omitted entirely, or combined in part with other movements, or repeated for musical purposes. These choices always offer insights into the ways a particular composer is thinking musically, theologically, and philosophically and are well worth careful attention.”⁶

Because the requiem has close ties to the Ordinary of the Mass, many of the compositional practices associated with the Ordinary bled over to the requiem, especially in the shared movements such as the Kyrie, where composers tend to set the text *Christe eleison* to be “more intimate than the surrounding *Kyrie* statements, often by reducing the choral forces.”⁷ Often given delicate and sweet settings, composers in the late eighteenth and early nineteenth centuries set the Kyrie and Agnus Dei against the penitential tone of the texts while many composers from the late nineteenth and twentieth centuries responded to the penitential texts by employing more sorrowful musical settings.

In music, the contradiction [between art and religion] is felt at its most acute in the opening and closing sections of the mass: if music is essentially celebrative, these sections should be brilliant and imposing; if expressive, then quiet and pleading in character. The celebrative tradition is the older one, but while it remained a powerful force in practice, it had long ceased to influence aesthetic theory by the 1700s; the eighteenth century is filled with complaints of unnaturally brilliant and inaptly jolly settings of the *Kyrie* and *Agnus Dei*.⁸

⁶ Jeffers, *Translations and Annotations*, 63.

⁷ Melvin P. Unger, *J.S. Bach's Major Works for Voices and Instruments: A Listener's Guide* (Lanham, MD: Scarecrow Press, 2005), 105.

⁸ Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven*, Expanded ed. (NY: W. W. Norton, 1997), 367.

The Requiem Texts

The texts for the requiem have a fairly long and sometimes complicated history and were not standardized until the Council of Trent (1545-1563). As in any Mass, the movements of a Requiem Mass belong to either the Proper—texts that change according to the day or season—or the Ordinary—texts that stay the same for every mass. The Kyrie, Sanctus, and Agnus Dei are parts of the Ordinary while the Introit, Gradual, Tract, Sequence, Offertory, Communion, Libera me, and In paradisum are all parts of the Proper. The Introit is a chant that the priests sang during the procession as they walked up to the altar. The chant dates back to the third century. “Its opening lines are based upon a passage from the Apocryphal Fourth Book of Esdras (2:34-35), a book considered canonical until the late fifth century. The verse, *Te decet hymnus in Sion*, are the words of Psalm 64 (65) [*sic*]: 1-2.”⁹ The Kyrie text is actually Greek and can be dated back to antiquity:

This acclamatory supplication... is found in pagan antiquity and in the 4th century Jerusalem. In the 5th century Pope Gelasius I (492-6) substituted a litany for the common Prayer of the Church and the Greek form was retained as the people’s response. The litany was then moved to the beginning of the Mass, retaining the Greek form, *κυριε ελεησον* (*kyrie eleison*), as it still does today. The second portion (*Christe eleison*) was added by Pope Gregory I (d.604).¹⁰

Originally meant to be performed by a soloist, the Gradual dates back to the ninth century and had embellished passages meant to allow the singer to demonstrate his technique. The purpose of the Gradual is to comment on the liturgy’s lesson, and it consists of two verses. “The Tract, *Absolve, Domine*, was originally sung after the second Epistle. The text of the Tract is usually a portion of a Psalm text, but in the requiem the text is not taken from the Bible. The

⁹ Chase, *Dies Irae*, 2.

¹⁰ Jeffers, *Translations and Annotations*, 66.

elaborate, melismatic passages of chant indicate that the music of the Tract is an important, early form of solo performance.”¹¹ The Sequence text was the last to be inserted into the requiem, and evidence suggests that it dates to the thirteenth century, though its origins can possibly be traced back to the twelfth century. In its beginnings, the Sequence could be almost any syllabic text until the reforms of the Council of Trent decreed what texts could be used.

During the Offering, or when congregants bring forward tithes and gifts, the church musicians sing the Offertory. While the text comes from Psalms in other Masses, Ron Jeffers points out that in a Requiem “the text for the Offertory was formerly a prayer that was recited for the sick who were *about* to die; it was later adopted into the Requiem Mass for the Dead.”¹² The Sanctus takes a segment of a prayer from Isaiah 6:3. The Benedictus text comes from the Gospel of Matthew 21:9. Like the Kyrie, the Sanctus was originally sung by the congregation, though the church choir commonly sings it now. “The ringing of bells, used during the elevation of the Host, seems to have been introduced as far back as the thirteenth century.”¹³

The Agnus Dei text in the Mass Ordinary is *Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, dona nobis pacem*. (Lamb of God, who takes away the sins of the world, have mercy on us. Lamb of God who takes away the sins of the world, grant us peace.) In the requiem, the words *miserere nobis* are replaced by *dona eis requiem* or “grant them rest,” while the words *dona nobis pacem* are replaced by *dona eis requiem sempiternam* or “grant them eternal rest.” The Agnus Dei text “has been associated with Christian worship since the earliest days of the Church.”¹⁴ The antiphon *Lux aeterna* followed by

¹¹ Chase, *Dies Irae*, 3-4.

¹² Jeffers, *Translations and Annotations*, 79.

¹³ Chase, *Dies Irae*, 8.

¹⁴ Chase, *Dies Irae*, 8.

a repetition of the verse *Requiem aeternam* makes up the Communion text. “The Communion of the Requiem Mass holds a special place in the history of the liturgy in that it preserves the custom of having a verse (*Requiem aeternam*) follow the antiphon, a practice retained elsewhere only in the Introit.”¹⁵

There are also two additional movements that are “frequently set by composers as part of the Requiem which liturgically belong to the *Exequiarum Ordo* or Burial Rite: the first is the *Libera me* (“Deliver me, O Lord”), a responsory which is sung after the Mass, before the “absolution” of the corpse; and the second, the antiphon *In paradisum* (“May the Angels lead you into Paradise”) which is sung while the coffin is being carried to the grave.”¹⁶ Composers commonly use the *Libera me* because it can be treated as a reprise of the Sequence and this is especially true, as pointed out by Ron Jeffers, for composers who make it the final movement of the requiem.

The Music of the Requiem

Music for requiem texts dating back as early as the eleventh century consist of monophonic chants for male voices. The plainsong tradition continued from the requiem’s beginning through the fifteenth century, when the first polyphonic Requiem was composed. “Liturgical requirements are fulfilled by plainsong performance, but along with the development of contrapuntal forms, polyphonic settings of the principal sections of the Requiem came into existence.”¹⁷ In the thirteenth and fourteenth centuries, more composers began to set the requiem just as there was increase in masses that were not a part of the liturgical calendar. “This rapid growth was caused by the belief that offering prayers for souls in Purgatory was the most

¹⁵ Jeffers, *Translations and Annotations*, 83.

¹⁶ Jeffers, *Translations and Annotations*, 63.

¹⁷ Elwyn A. Wienandt, *Choral Music of the Church* (NY: Free Press, 1965), 105.

effective way of assisting those departed souls to attain their eternal glory.”¹⁸

Guillaume Dufay most likely wrote the first polyphonic Requiem, though that work is lost. The earliest existing Requiem is one by Johannes Ockeghem. While there are other examples of Requiems during the Renaissance, it was not a particularly common genre in this era. In fact, “there appear to have been less than forty polyphonic Requiem Masses composed in the two centuries between 1400 and 1600.”¹⁹ One reason for this lack of frequency is the official restrictions on the use of a Requiem by the Catholic Church. “Another purely musical reason which may have contributed to the small number of Renaissance Requiems is to be found in the traditionally strict adherence to the liturgical *cantus firmus* as the only suitable basis for a polyphonic Mass for the Dead.”²⁰

During the later Renaissance, several of the major composers wrote Requiem Masses. Orlando di Lasso and Tomás Luis de Victoria each composed two: Lasso in 1578 and 1580, then Victoria in 1583 and 1603. Giovanni Pierluigi da Palestrina’s *Missa pro defunctis* is an odd work, because “the only section that sets it off from the daily Ordinary is the Offertory. Not only are the Introit and Communion absent, but Palestrina set none of the optional sections.”²¹ The requiem’s popularity continued to grow through the Baroque era, with one setting each by Heinrich Biber, Johann Joseph Fux, and Giovanni Battista Pergolesi, and three settings by Marc Antoine Charpentier. The Classical Era brought Requiems by Johann Christian Bach, Johann Michael Haydn, Antonio Salieri, as well as Wolfgang Amadeus Mozart’s *Requiem in D Minor* and Luigi Cherubini’s *Requiem in C Minor*, which I will discuss further in chapter 3.

¹⁸ Chase, *Dies Irae*, 1.

¹⁹ Luce, “The Requiem Mass,” 1:63-64.

²⁰ Luce, “The Requiem Mass,” 1:62.

²¹ Wienandt, *Choral Music of the Church*, 110.

Until the nineteenth century, almost all composers wrote music for the requiem for liturgical use only. Many Romantic-era composers, however, chose to compose concert requiems, written for the concert hall rather than the church. These concert works often included very large ensembles, daunting lengths, and operatic vocal lines, all of which made the works inappropriate in a church setting. “During the nineteenth century, the traditional liturgical requiem had evolved into a new independent musical form—the concert requiem. The concert requiem was designed for performance in the concert hall and on the operatic stage.”²²

Almost every major composer of the nineteenth century composed a Requiem, making it one of the most important musical genres in Western music. Some composers, such as Anton Bruckner, Gaetano Donizetti, Charles Gounod, Franz Liszt, and Robert Schumann, wrote fairly straightforward, liturgical Requiems. Hector Berlioz’s *Grande Messe des Morts* (1837) “is a titanic canvas of the Last Judgement. Its hybrid form employs elements of the requiem mass and grand opera.”²³ The work creates a sense of balance with exceptionally large, thunderous movements immediately followed by subdued ones. Charles Gounod, though listed above as composing liturgical Requiems, also composed the “grand Victorian oratorio, *Mors et Vita*, one of the most unusual works of the genre... Within this large work is contained a complete setting of the requiem text set in oratorio-opera style.”²⁴ When Giuseppe Verdi penned his *Missa da Requiem* no one could imagine him as anything other than an opera composer, some even saying that it was an opera for the church. And indeed, “the *Requiem* differed in no fundamental way from his previous subjects; it was the musical representation of a drama, albeit a very special one, that called for a very special spiritual and intellectual perspective so as to evoke a similar

²² Chase, *Dies Irae*, 237.

²³ Chase, *Dies Irae*, 245.

²⁴ Chase, *Dies Irae*, 268.

one in the listener.”²⁵ The work mimics the style of Italian opera, with virtuosic solos, as well as duets and ensemble movements. In 1878, Camille Saint-Saëns completed his *Requiem*, Op. 54, one of his least-known works. The work has a quiet, more lyrical mood closer to that of Gabriel Fauré’s, which will be discussed in greater detail in chapter 3. The work does have some unconventional aspects: “A common, operatic vocal style, recitative, is a rarity in the requiem settings of the nineteenth century, yet it was employed by Saint-Saëns.”²⁶ Antonin Dvořák wrote his *Requiem*, Op. 89 for the Birmingham Music Festival of 1890 and conceived it as a concert Requiem. “When he began to work, the form of the Requiem was of particular interest to him, and the result is one of his most beautiful, most mature and affecting works.”²⁷

This list, however, only covers Latin-text requiems. Heinrich Schütz composed his *Musikalische Exequien*, Op. 7, in 1635, and it is likely the first setting of the Lutheran German Requiem. Franz Schubert wrote his *Deutsche Trauermesse* in 1818—a work that musically draws greatly from the Lied with the German texts written by Johann Philipp Neumann who also commissioned the work. However, the most famous German Requiem is *Ein Deutsches Requiem* by Johannes Brahms. The texts for this Requiem all come from Bible passages, none of which mention Jesus Christ. “At the core of the traditional requiem is the *Dies Irae*, and its visions of the Divine Judgment, yet it plays no part in the message of Brahms’s music... When questioned about whom the work was written for, he replied that he had all humanity in mind.”²⁸

²⁵ Kurt Pahlen, *The World of the Oratorio: Oratorio, Mass, Requiem, Te Deum, Stabat Mater, and Large Cantatas*, trans. Judith Schaefer (Portland: Amadeus Press, 1990), 320.

²⁶ Chase, *Dies Irae*, 289.

²⁷ Pahlen, *The World of the Oratorio*, 117.

²⁸ Chase, *Dies Irae*, 539.

The requiem mass has remained one of the favorite genres for composers and performers alike through the twentieth and twenty-first centuries. These Requiems have occasionally supplanted the majority of the Latin text and inserted poems in another language. A chart of the movements included in selected Requiems can be found in Appendix 2. The final column of this chart shows where any additional texts appear in additional movements.

Between 1946 and 1948, Paul Hindemith wrote a secular Requiem: *When Lilacs Last in the Dooryard Bloomed: A Requiem "For those we love."* The work, commissioned by Robert Shaw, gets its text from the poetry of Walt Whitman. Maurice Duruflé composed his liturgical *Requiem*, Op. 9, in 1947. Another example of a nonliturgical Requiem is Randall Thompson's *Requiem for Unaccompanied Double Chorus* (1957-58). The May T. Morrison Music Festival commissioned the work and it does not use any of the traditional Latin texts. The texts, like those of the Brahms *Requiem*, come from the Bible. György Ligeti completed his *Requiem* in 1965, and though it makes use of an entirely Latin text, it is a modern work and meant for a professional choir:

The *Requiem* uses a super-dense, atonal harmony that borders on unhitched sound and a rhythmic structure so complex that the poly-rhythms create a virtually static sense of rhythm. Technical problems, related to rhythm or the maintenance of accurate choral intonation, are significantly difficult. The range of the jagged, serial melodies for the soprano soloist extends from E flat down to B 4. Perfect pitch is essential for members of any choral ensemble choosing to perform this work.²⁹

Another liturgical Requiem is the *Little Requiem for Father Malachy Lynch* (1972) by John Tavener, which the Southern Cathedrals Festival commissioned and premiered in a church. He also composed a Russian Requiem, *The Panikhida* (1986) and his larger *Requiem* (1978), a work I will discuss in chapter 3. Andrew Lloyd-Webber wrote a Requiem in 1984, which is

²⁹ Chase, *Dies Irae*, 408.

notable for “the intermingling of texts, such as the *Offertory-Sanctus*, *Hosanna-Dies Irae*, and *Agnus Dei-Pie Jesu*.”³⁰ The *Polish Requiem* (1980-84, 1993) by Krzysztof Penderecki received its name because of “a Polish hymn text, *Święty Boże, Święty mocny*, that Penderecki inserted into the *Recordare* text,”³¹ making the work unsuitable for liturgical use.

With so many textual options available and the symbolism within the texts, it is easy to understand why so many composers choose to write a Requiem. The requiem offers a freedom that the Mass does not, and it is a genre that can be written by and for anyone, not just a Catholic. The appearance of Requiems with additional texts, languages, and purposes, has opened up the possibilities of the genre. Although this chapter mentions many Requiems, six will be discussed in greater detail in chapters 3 and 4: Wolfgang Amadeus Mozart’s *Requiem*, K. 626; Luigi Cherubini’s *Requiem in C Minor*; Gabriel Fauré’s *Requiem*, Op. 48; Benjamin Britten’s *War Requiem*; Christopher Rouse’s *Requiem*; and John Tavener’s *Requiem*.

³⁰ Chase, *Dies Irae*, 338.

³¹ Chase, *Dies Irae*, 348.

Chapter 3

Text Setting Conventions

When I began working on my Requiem I decided to study and analyze historical models. From a long list of important and relevant Requiems, I narrowed my study to six: Wolfgang Amadeus Mozart's *Requiem*, K. 626; Luigi Cherubini's *Requiem in C Minor*; Gabriel Fauré's *Requiem*, Op. 48; Benjamin Britten's *War Requiem*; Christopher Rouse's *Requiem*; and John Tavener's *Requiem*. I selected these six based on several factors: a historical span from the first major Requiems to the modern day, Requiems that focused on symmetry in some way, and examples that followed traditional text settings. The focus of this chapter will be on the formal structures and text settings of each of these Requiems. I will begin with the text settings of each Requiem and then will work chronologically through these Requiems, detailing formal elements with a focus on movements that relate to my composition.

Mozart's *Requiem in D Minor*

Because Mozart died without completing his *Requiem*, strict analysis becomes problematic; several other composers over a broad span of time have left us with differing completions to consider.

The most recent research by Christoph Wolff confirms that Mozart completed the entire *Introit/Kyrie*, much of the *Sequence* and the *Offertory* ('Domine Jesu' and 'Hostias'). Other movements of the *Sequence* were worked out by Mozart with only vocal parts and an instrumental bass line with the last section of the *Sequence*, the 'Lacrymosa,' completed only up through m. 8. Only the *Introit/Kyrie* was completely orchestrated, but Mozart had written instrumental motives for other movements. The rest was left unfinished.¹

¹ Robert J. Summer, *Choral Masterworks from Bach to Britten: Reflections of a Conductor* (Lanham, MD: Scarecrow Press, 2007), 22.

For this reason, Mozart's *Requiem* will only be discussed through the *Lacrimosa*, which is the last fragment that Mozart himself composed. The *Requiem* itself was commissioned by Count von Walsegg zu Stuppach who likely planned to present the work as his own composition.

Beginning with the Introit and Kyrie, Mozart chose to start his *Requiem* on a somber note by having the voices enter low in their ranges and separated by only two beats. This dark quality is maintained until the text *et lux perpetua* (translated: and light perpetual) where the tonality switches from D minor to F major and the choral texture shifts from polyphonic to homophonic as if to illustrate light shining through the darkness. The Kyrie is “a double fugue with two fugal subjects of distinctly different character, each having its own text.”² The two subjects of the double fugue can be seen in example 3.1.

² Summer, *Choral Masterworks*, 23.

Example 3.1 Double fugue subjects from Mozart's *Requiem*, Kyrie, mm. 1-5

Allegro

Chri - ste e - le -

Ky - ri - e e - le - i - son, e - le -

Ky - ri - e e - le - i -

i - son,

Chri - ste e -

i - son, e - lei - son,

To start the Sequence movements, Mozart left out any kind of instrumental introduction in the Dies irae and began the movement instead with sudden, strong block chords in the choir while the orchestra seems almost panicked, moving quickly underneath the choir. The Sequence also brings listeners some of Mozart's only uses of word painting in the work: first at the text *quantus tremor est futurus* (how great the trembling will be) shown in example 3.2 and *Tuba mirum spargens sonum per sepulchra regionum, coget omnes ante thronum* (the trumpet, spreading its wondrous sound through the tombs of every land, will summon all before the

throne) in example 3.3. In example 3.2, the strings provide a trembling with short sixteenth note figures when the choir states *quantus tremor est futurus*. In example 3.3, the trombone introduces the motive for the bass solo before the statement of *Tuba mirum spargens sonum*.

Example 3.2 Trembling figure in Mozart's *Requiem*, Sequence: Dies irae, mm. 10-13

10

Vln. I

Vln. II

Vla.

S

Qua - tus tre - mor est fu - tu - rus, quan - do

A

Qua - tus tre - mor est fu - tu - rus, quan - do

T

Qua - tus, quan - tus tre - mor est fu - tu - rus,

B

Qua - tus tre - mor est fu - tu - rus, quan - do

10

Vc., B.
ed O.

(TUTTI)

7^b 6 5 4 3

Example 3.3 Trombone solo in Mozart's *Requiem*, Sequence: Tuba mirum, mm. 1-5

The musical score is for the 'Tuba mirum' sequence from Mozart's *Requiem*, measures 1-5. The tempo is marked 'Andante'. The score includes parts for the following instruments and voices:

- Corni di Bassetto**: Treble clef, E-flat major, mostly silent.
- Fagotti**: Bass clef, E-flat major, mostly silent.
- Trombone Tenore Solo**: Bass clef, E-flat major, plays a melodic line starting on G2, moving up to D4.
- Violino I**: Treble clef, E-flat major, mostly silent, with a piano (*p*) dynamic marking in measure 5.
- Violino II**: Treble clef, E-flat major, mostly silent, with a piano (*p*) dynamic marking in measure 5.
- Viola**: Bass clef, E-flat major, mostly silent, with a piano (*p*) dynamic marking in measure 5.
- Soprano Solo**: Treble clef, E-flat major, mostly silent.
- Alto Solo**: Treble clef, E-flat major, mostly silent.
- Tenore Solo**: Treble clef, E-flat major, mostly silent.
- Basso Solo**: Bass clef, E-flat major, has the lyrics 'Tu - ba mi - rum spar - gens so -' under measures 1-5.
- Violoncello e Basso**: Bass clef, E-flat major, mostly silent, with a piano (*p*) dynamic marking in measure 5.

The next Sequence movement, *Rex tremendae*, “reaches back to the French Overture of the Baroque Era with its strongly dotted rhythms, an idiom used in eighteenth-century music for conveying kingly power or godliness.”³ This musical setting makes sense with the translation of

³ Summer, *Choral Masterworks*, 24.

Rex tremendae majestatis to “King of terrifying majesty,” but this is not the only gem in the movement. The end of the *Rex tremendae* also brings us the text *Salva me* or “Save me,” which Mozart presents as a solemn, gentle request sung first by the treble voices (example 3.4) and then by the tenor and bass voices with the choir coming together for its final utterance. Another aspect that makes the ending of the movement sublime is that the final instance of the text *Salva me* enters on a dotted quarter note, which is the longest duration that the choir sings together in the entire movement.

Example 3.4 Dotted rhythms and *Salva me* in Mozart's *Requiem*, Sequence: Rex tremendae majestatis, mm. 17-18

The musical score for Example 3.4 shows measures 17-18 of the 'Rex tremendae majestatis' sequence. The score is written for vocal soloists (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics 'gra - tis, sal - va - me,' are written under the vocal staves. The piano part features a prominent dotted rhythm and a 'SOLO' section marked 'p' and 'tasto solo'.

The final two Sequence movements in Mozart's *Requiem* also include a few text painting examples. In the Confutatis, Mozart composed a string figure that imitates the lapping of "fierce flames" from the text *Flammis acribus*, and in the Lacrimosa, whose own title translates to

“Tearful,” he once again used the strings, this time arpeggiated, to mimic the sound and gesture of weeping. While there are other examples of connections between the text and the music in the Requiem, such as the setting the words *caeli* (heaven) and *excelsis* (highest) in a high register in the Sanctus, but Mozart himself did not compose this or any of the remaining movements.

Cherubini’s Requiem in C Minor

Cherubini’s *Requiem in C Minor* is an interesting work for several reasons—it lacks any vocal soloists, instead employing unison choral passages in lieu of soloists, and also manages to sit firmly in the Classical-era repertoire while still having moments of Romanticism. Noted scholar Robert Chase affirms this dual classification in his seminal volume on Requiems when he writes, “The general harmonic language of the work is that of the Viennese classical tradition, but there are other qualities, such as the wide range of emotions, ranging from the seething anger of the *Dies irae* to the martial rhythm of the Offertory... The absence of violins in the Introit, Graduale, *Sanctus*, and *Pie Jesu* creates a dark, somber timbre... The *Requiem in C Minor* is a great work because the music, at every turn, works to illuminate the spiritual content of the text.”⁴ Example 3.5 shows the *Tuba mirum* section from the *Dies irae* movement and illustrates the different approach taken by Cherubini. While Mozart set the *Tuba mirum* as its own movement, Cherubini placed it within the *Dies irae*. Furthermore, Mozart wrote for trombone and bass soloists to introduce the motive, but Cherubini wrote for his full ensemble and no soloists. Motivically, the two are set very similarly, but the texture and timbre vary.

⁴ Robert Chase, *Dies Irae: A Guide to Requiem Music* (Lanham, MD: Scarecrow Press, 2006), 191-192.

Fauré's *Requiem in D Minor*

Fauré incorporated several compositional traditions into his work. The opening Introit contains the text *et lux perpetua luceat eis* (and let perpetual light shine upon them), where “there is the traditional change to the relative major mode which for a brief moment brings brightness into the work.”⁵ Kyrie movements traditionally incorporated the number three into the movement. The text itself is tripartite with three sections of two words each: *Kyrie eleison*, *Christe eleison*, *Kyrie eleison*. Furthermore, each of these sections would repeat the text three times. Fauré set the *Kyrie eleison* and *Christe eleison* texts each into three sections, shown in example 3.6. “It had long been common practice to make the ‘Christe’ more intimate than the surrounding ‘Kyrie’ statements, often by reducing the choral forces,”⁶ but Fauré chose to keep the ensemble size consistent throughout all sections of the Kyrie.

⁵ Summer, *Choral Masterworks*, 120.

⁶ Melvin P. Unger, *J.S. Bach's Major Works for Voices and Instruments: A Listener's Guide* (Lanham, MD: Scarecrow Press, 2005), 105.

Example 3.6 Three sections of the text in Fauré's *Requiem*, Introit et Kyrie, mm. 63-90

a) First *Kyrie eleison*, mm. 63-70

63 *dolce espressivo* *cresc.* *f* *p*

Ky-ri-e, Ky-ri-e, Ky-ri-e e-le-i-son, Ky-ri-e e-le-i-son, e-le-i-son, e-le-i-son,

dolce espressivo *cresc.* *f* *p*

Ky-ri-e, Ky-ri-e, Ky-ri-e e-le-i-son, Ky-ri-e e-le-i-son, e-le-i-son, e-le-i-son,

dolce espressivo *cresc.* *f* *p*

Ky-ri-e, Ky-ri-e, Ky-ri-e e-le-i-son, e-le-i-son, e-le-i-son, e-le-i-son,

cresc. *f* *p*

Ky-ri-e e-le-i-son, e-le-i-son, e-le-i-son,

b) *Christe eleison*, mm. 71-79

71 *ff* *> p* *ff* *> p* *sempre p*

Chris-te, Chris-te, Chris-te e-le-i-son, Chris-te, Chris-te e-le-i-son.

ff *> p* *ff* *> p* *sempre p*

Chris-te, Chris-te, Chris-te e-le-i-son, Chris-te, Chris-te e-le-i-son.

ff *> p* *ff* *> p* *sempre p*

Chris-te, Chris-te, Chris-te e-le-i-son, Chris-te, Chris-te e-le-i-son.

ff *> p* *ff* *> p* *sempre p*

Chris-te, Chris-te, Chris-te e-le-i-son, Chris-te, Chris-te e-le-i-son.

Example 3.6 (continued). Three sections of the text in Fauré's *Requiem*, Introit et Kyrie, mm. 63-90

c) Second Kyrie *eleison*, mm. 80-90

The musical score for the Second Kyrie *eleison*, mm. 80-90, is presented for four voices (Soprano, Alto, Tenor, Bass) and piano (pp). The score is in G major and 4/4 time. The lyrics are 'Ky - ri - e' and 'e - le - i - son, e - le - i - son.' The music is characterized by its simplicity and beauty, with a focus on the text. The piano accompaniment is minimal, providing a soft background for the voices.

The Kyrie is followed by the Sanctus, which Fauré sets very simply, with only the harp, organ, and strings accompanying the choir for the majority of the movement. The Sanctus movement is unlike those of other Requiem Masses with its softer tone and slower tempo. Fauré did set two key sections of text using word painting: *caeli* (heaven) and *excelsis* (highest), both of which he placed into a high register. He also slowly increases the volume of the movement, finally reaching a forte on the word *excelsis*.

The Pie Jesu movement is an interesting choice for the *Requiem* because “it is not essential for it to be included in a Requiem Mass; it serves the same function as a motet or solo offering in any service. It has been set by Cherubini, Duruflé, Rutter and others, but is not found in Verdi’s

or Mozart's Requiems.”⁷ However, because this movement is fairly common in the genre, I am choosing to include it as part of the tradition. In the *Agnus Dei*, Fauré once again follows the three-part tradition that is established from the text, setting the first and last lines of text for tenor solo and the middle line for full choir.

Even though Fauré followed many traditions, he also chose to break away from several others. Probably the most interesting break from tradition is the work's lack of “all passages of the Mass of the Dead that speak of fear, horror, punishment, and tears, of the menacing call of the last trumpet, and of the day of wrath.”⁸ The text *Dies illa, dies irae, calamitatis et miseriae* (That day, day of wrath, calamity and misery) does appear in the *Libera me*, but Fauré states the text and then immediately moves on without repeating any of that text or creating a sense of horror and fear that is often associated with it.

Britten's *War Requiem*

The *War Requiem* by Britten is the earliest of my six selected Requiems to use texts outside of the Latin requiem mass texts, as will be also be the case in later Requiems by Rouse and Tavener. Britten selected specific ensembles for the different texts: the Latin text is performed by orchestra, choir, and soprano soloist, the outside poetry is performed by chamber orchestra, tenor soloist, and baritone soloist, and select portions of the Latin text is performed by organ and a boys' choir. As for specific texts, “*Pleni sunt coeli, Quid sum miser, In paradisum, Quando movendi sunt*, and *Let us sleep on* employ canonic writing. His study of baroque music reveals itself in the use of recitative-like melody throughout the work or in the intertwining of soloists and chorus in a modern version of the *concertante* technique used by Purcell, Handel,

⁷ Summer, *Choral Masterworks*, 122.

⁸ Kurt Pahlen, *The World of the Oratorio: Oratorio, Mass, Requiem, Te Deum, Stabat Mater, and Large Cantatas*, trans. Judith Schaefer (Portland, OR: Amadeus Press, 1990), 128.

Britten showed his genius in some of his subtler text-settings. For example, in the first movement Britten set the text *Te decet hymnus* in the boys' choir to a chromatic melody and this "use of simple propositions... is generally reserved for portions of the Latin text referring to God's grandeur and omnipotence."¹⁰ The second movement contains a similar idea with the text *Quid sum miser tunc dicturus?*, or "What then am I, a poor wretch, going to say?", where he associates chromaticism with human wretchedness; this can be heard again in the sixth movement, *Libera me*, where some of the text from the *Dies irae* is repeated. Britten also chose to alter the traditional Latin text in the *Agnus Dei* movement, changing the final line of text from the Requiem text *dona eis requiem sempiternam* or "grant them rest everlasting" to the mass text *dona nobis pacem* or "grant us peace," a choice fitting for a war requiem.

Rouse's *Requiem*

Christopher Rouse's *Requiem* is perhaps the most musically distinctive of all of the Requiems discussed here because of its occasional aleatoric writing and its use of spoken text in the choir. These aspects also make analyzing the text settings of the work fascinating. Unlike any of the other Requiem composers, Rouse decided to begin his Requiem not with the Latin text, but with an outside text. The Introit text does not appear until the second movement of the work and then it is set very traditionally, with canonic entrances that join together by the end of the first line of text. He uses some word painting in this movement with the word *lux* set to ascending melodic lines in each voice and the word *perpetua* being set to longer durations (example 3.8).

¹⁰ Mervyn Cooke, *Britten: War Requiem* (Cambridge: Cambridge University Press, 1996), 61.

Example 3.8 Word painting in Rouse's *Requiem*, Requiem aeternam, mm. 30-35

The musical score for the Requiem aeternam section of Rouse's Requiem, measures 30-35, is shown below. The score is for a choir with Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The lyrics are 'lux per-pe-tu-a'. The music features a strong emphasis on the word 'lux' with a dynamic marking of 'f' (forte). The Soprano and Alto parts have long, flowing lines, while the Tenor and Bass parts have more rhythmic, chanted patterns. The lyrics are 'lux per-pe-tu-a' repeated across the measures.

The third movement of the *Requiem* contains the Sequence text *Dies irae* and this is where the work differs greatly from the others. The choir does not sing at all throughout the movement, instead it chants the text, sometimes with specific rhythms written out and sometimes set to be spoken at random. The text is all about wrath, chaos, fear, and intensity, and this setting seems to intensify these aspects. The choir returns to singing for the rest of the Sequence text starting with

The fourteenth movement of Rouse's *Requiem* is the Sanctus, which uses the soprano, alto, tenor, and bass choir, or SATB choir, and a children's choir. For this movement, Rouse set the first part of the text, "*Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua*" almost exclusively for the children's choir, while the text *Hosanna in excelsis* is set almost exclusively for the SATB choir. There are parts of the texts where the other choir briefly joins in, but each section belongs mostly to the adult choir, or mostly to the children's choir. It is as if the children are the pure voices mentioning God and the SATB choir is the voices from earth calling out "Hosanna in the highest."

The final movement sees a return to more aleatoric music, though this time only in one voice with the rest of the choir singing in polyphony above them. One interesting aspect of this movement is that it is the first time in the work that the baritone soloist sings in Latin and, likewise, it is the first time that the choir sings in languages other than Latin. The movement begins with the *Agnus Dei* text but also recapitulates text from the Introit, beginning with *Te decet hymnus*, though the music is newly composed (example 3.10). The work ends by also combining text from the Introit with text from the beginning of the Communion: *et lux perpetua luceat eis* or "and let perpetual light shine upon them" is from the Introit and *Domine: Cum Sanctis tuis in aeternum: quia pius es* or "O Lord, in the company of thy saints forever and ever; for thou art merciful" from the Communion, thus ending the work on an uplifting note.

Tavener's *Requiem*

John Tavener's *Requiem* has several aspects in common with the above works; for example, like the Requiems of Britten and Rouse, it uses texts from both the Latin requiem tradition and outside sources. Also, as Rouse does in his *Requiem*, Tavener sets the Latin text for the choir and the outside texts for the soloists. Another similarity is the clear distinctions of the Kyrie text. In setting the Introit text, Tavener does not use word painting for the word *lux*, which he refrained from setting in a high register, as seen in example 3.11.

Example 3.11 *Lux* set in a low register in Tavener's *Requiem*, I. Primordial White Light, mm. 52-55

The musical score for Example 3.11 shows the setting of the word *lux* in a low register for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The score is in C major (indicated by a 'C' in a box) and 5/4 time. The dynamic marking is *pp* (pianissimo). The lyrics are: "et lux per - pe - tu - a lu - ce - at e - is." The word *lux* is set in a low register, as indicated by the caption.

Of all of the works discussed in this chapter, Tavener used the least amount of text from the Latin requiem mass; he only set the Introit, Kyrie, and a portion of the Sequence that stops right before the text *Quid sum miser*. The sections that Tavener left out of his work include any personal statements or questions, such as the *Quid sum miser* or *Salva me*. The only Sequence texts that remain mention the judgement, as well as a repetition at the end of the movement of

Dies irae, dies illa, Solve saeculum in favilla, Teste David cum Sibylla. Quantus tremor est futurus, Quando judex est venturus, Cuncta stricte discussurus!

For each of the Requiems I analyzed, I made a list of words from the requiem text that offer opportunities for specific text settings or follow theological conventions to see how common these settings are (table 3.1). In the Introit, there appear to be several similarities in the text settings, specifically how the words *Requiem*, *aeternam*, and *luceat* are set, while less common are the settings of the words *lux* and *perpetua*. I was surprised that just over half of the Requiems set the three parts of the Kyrie eleison text three times, especially since the text itself is in three parts. However, the texts that I highlighted from the Sequence text appear as described in table 3.1 in almost all of the Requiems, especially the words *irae*, *tuba*, and *lacrimosa*. The Sanctus words *coeli* and *excelsis*, are set in a high register by all of the composers who set the movement and the same can be said of the Agnus Dei text, which was set three times by all except Rouse. Another surprise came with the In paradisum, where I had assumed that many composers would use the full chorus with the word *chorus*, however only Britten made that choice. The settings of the words *morte* and *movendi* in the Libera me did not offer much data because so few composers set this movement; those composers who set the Libera me, all set the word *morte* in a similar way, but only Britten set the word *movendi* quickly.

Table 3.1 illustrates the specific text settings or theological conventions in each movement for each of the six Requiems that I analyzed. The x shows which Requiems do have the setting or convention while the dash (-) shows which Requiems do not and n/a is for Requiems that do not include those movements or were not composed by the composer, such as Mozart's *Requiem*. A few of the settings or conventions have multiple items, if the Requiem uses only one setting or convention, it is clarified in parenthesis. I used this table as a guide for my own composition, not

just to see what conventions to follow, but how common it is to break from tradition. Table 3.1 shows that while composers do follow some traditions, none of them follow every tradition—something I kept in mind while composing my *Requiem*.

	Introit <i>Requiem</i> (Rest): slow	Introit <i>aeternam</i> (eternal): slow	Introit <i>lux</i> (light): high register	Introit <i>perpetua</i> (perpetual): slow	Introit <i>luceat</i> (shine): high register/ascending	Introit <i>Exaudi orationem</i> <i>meam</i> (hear my prayer): polyphony
Mozart	x	x	x	-	x (high)	x
Cherubini	x	x	-	x	x (ascending)	x
Fauré	x	x	x	x	x (ascending)	-
Britten	-	-	x	-	x (high)	-
Rouse	x	x	x	-	-	-
Tavener	x	x	-	x	x (high)	-

	Kyrie <i>Kyrie</i> <i>eleison</i> : three times	Kyrie <i>Christe</i> <i>eleison</i> : three times	Sequence <i>irae</i> (wrath): short, descending	Sequence <i>Tuba</i> (trumpet): trumpet/brass	Sequence “ <i>Ingemisco</i> (I sigh): sighing gesture, rest	Sequence <i>Lacrimosa</i> (tearful): slow/descending
Mozart	-	-	x	x (trombone)	x	x
Cherubini	x	x	x	x (brass)	-	x
Fauré	-	-	n/a	n/a	n/a	n/a
Britten	-	-	x	x (brass)	-	x
Rouse	x	-	-	x (brass)	x (1 st voice only with rest)	x (slow)
Tavener	x	x	x	x (brass)	n/a	n/a

	Sanctus <i>coeli</i> (heaven): high register	Sanctus <i>excelsis</i> (highest): high register	Agnus Dei Agnus Dei text: three times	In paradisum <i>Chorus</i> (chorus): full chorus	Libera me <i>morte</i> (death): low register/ descending	Libera me <i>movendi</i> (moved): quick/moving
Mozart	n/a	n/a	n/a	n/a	n/a	n/a
Cherubini	x	x	x	n/a	n/a	n/a
Fauré	x	x	x	-	x (descending)	-
Britten	x	-	x	x	x (descending)	x
Rouse	x	x	-	n/a	n/a	n/a
Tavener	n/a	n/a	n/a	n/a	n/a	n/a

Table 3.1. Text Settings in the Requiems of Mozart, Fauré, Cherubini, Britten, Rouse, and Tavener

With the requiem's vast history, it is only natural that text setting and theological conventions would be created and followed. Like many aspects of the requiem, composers occasionally choose not to follow some of these conventions. The Requiems of Mozart, Cherubini, Fauré, Britten, Rouse, and Tavener show just how varied these conventions are used. Now that I have discussed the text setting and theological conventions of these Requiems, I will analyze the formal structures of each Requiem in the next chapter.

Chapter 4

Formal Structure

The analysis of requiems for this dissertation focuses on text setting conventions and formal analysis. With the text setting analysis completed, now comes the analysis of the formal structures of each composition. The Requiem that I analyzed are Wolfgang Amadeus Mozart's *Requiem*, K. 626; Luigi Cherubini's *Requiem in C Minor*; Gabriel Fauré's *Requiem*, Op. 48; Benjamin Britten's *War Requiem*; Christopher Rouse's *Requiem*; and John Tavener's *Requiem*. Each of these Requiem has elements of symmetry within the overall structure of the composition, the form, or both. My analysis will move chronologically through the Requiem detailing formal elements with a focus on movements that relate to my composition.

Mozart's *Requiem in D Minor*

The *Requiem in D Minor* by Mozart "is probably the most famous Requiem ever written and is possibly the most-often performed work of the genre."¹ Among the reasons for its popularity is the macabre aspect of Mozart's death while writing a mass for the dead, which has inspired the imagination of many. The work is scored for soprano, alto, tenor, and bass (SATB) choir, SATB soloists, and orchestra and "is considered to be a masterpiece; a remarkable fact when we consider that the work was written by three different individuals."²

The first movement of Mozart's *Requiem*, Introitus: Requiem aeternam, is in ternary form, and while some analyses reflect the instrumental and choral textures, I am basing my analysis on

¹ Robert Chase, *Dies Irae: A Guide to Requiem Music* (Lanham, MD: Scarecrow Press, 2006), 211.

² Chase, *Dies Irae*, 212.

of textual considerations and instrumentation. Section **A** begins with an instrumental introduction in mm. 1-8 in D minor, which is followed in mm. 8-19 by a section for chorus on the text *Requiem aeternam*. The **B** section that follows starts in mm. 19-26, now in B-flat major, with a soprano solo on the text *Te decet hymnus* as well as mm. 26-32, where the choir enters on the text *Exaudi*. The final section, **A'**, begins with a short instrumental interlude in G minor that borrows material from the opening of **B** in mm. 32-34. The choir reenters in mm. 34-48, again on the text *Requiem aeternam* and in D minor to bring the movement to a close.

The Kyrie of Mozart's *Requiem* is a double fugue, with a *Kyrie eleison* (K) subject and a *Christe eleison* (C) subject. The exposition, mm. 1-15, retains the D minor key from the Introit and introduces both the K and the C subjects in all four voices with C entering each time only one measure after the K subject. K is first presented in the bass followed by the soprano, alto, and finally tenor, and C is first presented in the alto followed by the tenor, bass, and then soprano. The development spans mm. 16-49 with middle entries and episodes that move through the keys F major, G minor, C minor, B-flat major, F minor, and finally back to D minor in m. 39. The movement ends with a final homophonic setting of *Kyrie eleison* in D minor in mm. 50-52. A more detailed outline of the movement can be seen in figure 4.1.

	m.1	m. 2	m. 3	m. 4	m. 5	m. 6	m. 7	m. 8	m. 9	m. 10	m. 11
Soprano				K —————→					eleison counterpoint		
Alto		C —————→						K —————→			
Tenor					C —————→						K —
Bass	K —————→					Kyrie counterpoint			C —————→		

	m. 12	m. 13	m. 14	m. 15	m. 16	m. 17	m. 18	m. 19	m. 20	m. 21
Soprano	C —————▶			eleis.	K —————▶					C —
Alto	————▶	eleison counterpoint					K —————▶			Christe
Tenor	————▶		eleison counterpoint							K —————▶
Bass	————▶	eleison counterpoint					C —————▶			

	m. 22	m. 23	m. 24	m. 25	m. 26	m. 27	m. 28	m. 29	m. 30	m. 31
Soprano	→					K →			eleison	
Alto	counterpoint		C →				eleison counterpoint			
Tenor	eleison counterpoint						C →		C →	
Bass		K →			eleison counterpoint			K →		

	m. 32	m. 33	m. 34	m. 35	m. 36	m. 37	m. 38	m. 39	m. 40	m. 41
Soprano	eleison counterpoint				C —————>		counterpoint		C —————>	
Alto	K —————>			C —————>		eleis.	Kyrie eleison counterpoint			
Tenor	————>	eleis.	C —————>			eleis.	Kyrie eleison counterpoint			
Bass	eleison	C —————>				C —————>		K —————>		

	m. 42	m. 43	m. 44	m. 45	m. 46	m. 47	m. 48	m. 49	m. 50	m. 51	m. 52
Soprano	eleison counterpoint			C—————▶				eleis.	Kyrie Homophonic		
Alto	Kyrie	K—————▶				C————▶		Kyrie eleison	Kyrie Homophonic		
Tenor	Kyrie eleison counterpoint						Kyrie eleison		Kyrie Homophonic		
Bass	————▶	eleis.	C————▶		eleis. counterpoint			eleis.	Kyrie Homophonic		

Figure 4.1 Double fugue choral entrances in Mozart's *Requiem*, Kyrie

Mozart's Sequence is broken up into six individual movements, beginning with the *Dies irae* in three-part modified-strophic form. **A** begins in D minor with the *Dies irae* text and contains the material in mm. 1-22, where there are two smaller sections: **a** in mm. 1-8 and **b** in

mm. 9-22 which begins in F major on the text *Quantus tremor* and ends in A minor. A modified version of **A** comes next in mm. 22-40 again in two smaller sections: **a'** (mm. 22-29) is very similar to the opening on *Dies irae* but **b'** (mm. 30-40) is the most changed with a shift in keys—moving into C minor—and in mood, suddenly becoming quieter and more reverent. The final section in mm. 40-68, **A''**, is back in D minor and is the most drastically different from the others. Rather than beginning the same as **a** and **a'**, **a''** starts with the tenors and basses boldly singing *Quantus tremor est futururus* to which the sopranos and altos reply with a much more solemn statement of *Dies irae, dies illa*. The **b''** section, mm. 56-68, now only employs the last line of the *Quantus tremor* text: *Cuncta stricte discussurus*.

The next Sequence movement, *Tuba mirum*, is through-composed based on the text and uses the SATB soloists. The movement begins in B-flat major with an introduction from the trombone and bass soloist in mm. 1-7 and the bass continuing in mm. 8-18 as the soloist but with a new melody, both on the text *Tuba mirum*. The tenor picks up the solo in F minor in mm. 18-23 with the text *Mors stupebit*, again with a new theme, and continues to the next section, mm. 24-34, on the text *Liber scriptus* with the notable brief change to G minor and then quickly back to D minor. The following section comes in mm. 34-40 with the entrance of the alto, still in minor, on the text *Judex ergo*. This section is quickly interrupted by the soprano entering with *Quid sum, miser* in B-flat major for mm. 40-50. The final section, mm. 51-62, is the only one that uses all of the soloists on the text *Cum vix justus* and also moves through several key areas: D minor in m. 51, G minor/C major in m. 56, and ending in B-flat major.

Next comes the *Rex Tremendae*, which is in three parts: two short, homophonic passages, one at the beginning and one at the end, and a longer, contrapuntal passage in the middle. The first short, homophonic section begins in G minor and extends from mm. 1-7 on the text “Rex

tremendae.” This is followed by a longer repetition of this text set contrapuntally in mm. 7-17 with a key change to F major in m. 12 and ending in A major/minor. The final section of the movement uses a contrasting text, “Salva me,” but returns to a homophonic texture and D minor for mm. 18-22.

Following the Rex Tremendae is the Recordare, the longest of the Sequence movements, which takes the form of a five-part rondo. The music for the returning **A** is introduced first in mm. 14-34 after an instrumental introduction. This music is seen again in mm. 54-68 and mm. 93-126, though each time it is slightly altered and uses different texts. The **B** and **C** sections are each made up of an instrumental interlude and a choral section and the movement concludes with an instrumental postlude. A detailed list of the formal sections and key areas can be found in table 4.1.

	Measures	Text or Instrumental	Key Areas (measure number)
	1-14	Instrumental introduction	F major (1)
A	14-34	<i>Recordare</i>	F major (14), C major (20), G major (26), C major (34)
B	34-38	Instrumental interlude	C major (34), C minor (38)
B	38-54	<i>Quarens me/Sedisti lassus</i>	C minor (38), D minor (44), B-flat major (54)
A'	54-68	<i>Iuste judex</i>	B-flat major (54)
C	68-72	Instrumental interlude	B-flat major (68)
C	72-93	<i>Ingemisco</i>	B-flat major (72), C minor (76), D minor (80), A/G minor (85), C/F major (92)
A''	93-126	<i>Preces meae</i>	C/F major (93), C major (105), F major (118)
	126-130	Instrumental postlude	F major (126)

Table 4.1 Formal structure and key areas in Mozart’s *Requiem*, Recordare

The next Sequence movement, *Confutatis*, is another movement in a three-part form, this time **A A' B**. The opening *Confutatis* in A minor is sung by tenors and basses in mm. 1-6 and the *Voca me* in C major/minor is sung by sopranos and altos in mm. 7-10 make up the first **A** section. The **A'** that follows begins much the same with the tenors and basses singing *Confutatis* in mm. 10-16, ending back in A minor, and the sopranos and altos following with *Voca me* in mm. 17-25, except each section is extended from its original version. Mm. 26-40 consist of completely contrasting material, hence **B**, set homophonically with longer note values and not employing any of the material from earlier in the movement. **B** moves through several key areas, most notably A-flat minor in m. 29, G minor in m. 33, and F major in m. 38.

The final movement of the Sequence, *Lacrimosa*, is in a three-part modified strophic form, like the first movement of the Sequence, *Dies irae*. The movement opens with the main theme in D minor, **A**, in mm. 1-8 on the text *Lacrimosa* and is immediately followed by a slightly altered version of this theme, **A'**, again on the *Lacrimosa* text in mm. 9-19. The final section of the movement, **A''**, in F major in m. 19 and ending in D minor in m. 27, is the most disparate from the others with a short instrumental section before the choir comes in and when they do it is on the text *Dona eis requiem* rather than *Lacrimosa*. The rest of the Mozart *Requiem* will not be analyzed here since we do not know how much of the remaining music was composed by Mozart.

Cherubini's *Requiem in C Minor*

The *Requiem in C Minor* by Cherubini, completed in 1816, is one of his best works and has been praised by many composers, including Beethoven, Berlioz, Brahms, and Schumann. The work was commissioned by Louis XVIII, who wanted to give recognition to the anniversary of his brother's execution. Unlike the other major Requiems in this chapter, Cherubini's is written

for chorus and orchestra only; without any soloists, the work is a true choral masterpiece that shows how the choir can be used to complete the traditions expected of the requiem text.

The first movement of the *Requiem in C Minor*, Introitus, is in binary form, with the Introit text making up **A**, mm. 7-98, and the Kyrie text making up **B**, mm. 98-141. The movement begins with a short instrumental introduction in C minor that is somber in tone, using only the cellos and bassoon for the first six measures. With the entrance of the choir comes the rest of the orchestra, though many of the upper instruments are still missing—violins, flutes, oboes, and clarinets—and the instruments and voices that are present maintain a low register. A full summary of the analysis can be found in table 4.2 including the subdivision, measure numbers, first lines of text, and major key areas.

Structure	Measures	Text or Instrumental	Key Areas (measure number)
A	1-7	Instrumental intro	C minor (1)
a	7-26	<i>Requiem aeternam</i>	C minor (7), E-flat major (12), A-flat major (16), C minor (21)
b	27-68	<i>Te decet hymnus</i>	C minor/G major (27), B-flat major (48), A-flat major (58), E-flat major (68)
a'	68-79	<i>Requiem aeternam</i>	C minor (69)
b'	80-98	<i>Et lux perpetua</i>	C minor (80)
B	98-106	<i>Kyrie eleison</i>	C major (98)
c'	106-114	<i>Christe eleison</i>	C major (106)
d	114-124	<i>Kyrie</i>	C minor (114)
Coda	124-141	<i>eleison</i>	C minor (124), C major (141)

Table 4.2 Formal structure and key areas in Cherubini's *Requiem*, Introitus

Skipping the Graduale, because it is not relevant to my *Requiem*, I examine next the Dies irae, the longest movement in Cherubini's *Requiem* and the only one discussed here in a three-part form. However, the form is not the traditional ternary, but rather **A B C**, with **C** incorporating some of the material from both **A** and **B**, but at a drastically reduced tempo. There

are some interesting sections of the *Dies irae*, such as **C**, which is the shortest section of the movement, however due to the extreme change in tempo from $\text{♩} = 88$ to $\text{♩} = 54$ the music lasts about as long as the previous two sections. The opening of **C**, mm. 263-266, 273-276, and 283-286 mimic the one-voice-against-three from **B** in mm. 232-236, as can be seen in example 4.1. Another interesting section is the *Lacrymosa* in mm. 292-316 which is similar to the *Tuba mirum* passage in **A**, mm. 33-52, with the full choir in homophony and prominent use of dotted half notes, which can be seen in example 4.2. Table 4.3 shows the full analysis of the *Dies irae* with the divisions, subdivisions, measure numbers, texts, and major key areas.

Example 4.1 The opening of **C** in comparison to **B** in Cherubini's *Requiem in C Minor*, Dies irae

a) The opening measures of **C**, mm. 263-266, 273-276, and 283-286

mm. 263-266

263 *pp* O - ro
pp O - ro
pp O - ro sup -
pp O - ro

mm. 273-276

273 *pp* cor con -
pp cor con -
pp cor con - tri - tum qua - si
pp cor con -

mm. 283-286

283 *pp* ge - re
pp ge - re
pp ge - re
pp ge - re cu - ram me - i
pp ge - re

b) The one-voice-against-three from **B**, mm. 232-236

232 *f* tra! Con-fu - ta - tis ma - le - di - ctis, con-fu - ta - tis ma - le - di - ctis,
f tra! Con-fu - ta - tis ma - le - di - ctis, con-fu - ta - tis ma - le - di - ctis,
f tra! Con-fu - ta - tis ma - le - di - ctis, con-fu - ta - tis ma - le - di - ctis,
f tra! Con-fu - ta - tis ma - le - di - ctis, con-fu - ta - tis ma - le - di - ctis, flam-mis

Example 4.2 The “Lacrimosa” in comparison to the “Tuba mirum” in Cherubini’s *Requiem in C Minor*, Dies irae

a) “Lacrimosa” excerpt, mm. 292-298

292 *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

La - cri - mo - sa di - es il - la, qua re - sur - get ex fa -

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp*

La - cri - mo - sa di - es il - la, qua re - sur - get ex fa -

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp*

La - cri - mo - sa di - es il - la, qua re - sur - get ex fa -

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp*

La - cri - mo - sa di - es il - la, qua re - sur - get ex fa -

b) “Tuba mirum” excerpt, mm. 33-44

33 *f* *f* *f* *f* *f* *f* *f* *f*

Tu - ba mi - rum spargens so - num per se - pul - cra re - gi - o - num, co - get o - mnes an - te

f *f* *f* *f* *f* *f* *f* *f*

Tu - ba mi - rum spargens so - num per se - pul - cra re - gi - o - num, co - get o - mnes an - te

f *f* *f* *f* *f* *f* *f* *f*

Tu - ba mi - rum spargens so - num per se - pul - cra re - gi - o - num, co - get o - mnes

f *f* *f* *f* *f* *f* *f* *f*

Tu - ba mi - rum spargens so - num per se - pul - cra re - gi - o - num, co - get o - mnes

Structure		Measures	Text or Instrumental	Key Areas (measure number)
A		1-7	Instrumental introduction	C minor/G major
	a	8-69	<i>Dies irae</i>	C minor/G major (8), G major (22), C minor (33), A-flat major (53), E-flat major (61)
	a'	69-129	<i>Liber scriptus</i>	E-flat/G major (69), F major (81), G major (93), C minor (105), C major (120)
B	b	129-232	<i>Recordare</i>	C minor (129), F minor (137), A-flat major (147), F minor (163), E-flat major (179), C minor (195), V/G major (219)
	a''	232-261	<i>Confutatis</i>	G major (233), C major (252)
C	c	261-324	<i>Oro supplex</i>	C minor (261)

Table 4.3 Formal structure and key areas in Cherubini's *Requiem*, *Dies irae*

Again, skipping a movement that is not relevant to my *Requiem*, I move from the *Dies irae* to the *Sanctus*, one of the simplest and shortest movements of Cherubini's *Requiem in C Minor*. The *Sanctus*, only thirty-seven measures long, is in rounded binary form and remains in A-flat major for the duration of the movement. Section **A** can be split into **a** with the *Sanctus* text from mm. 1-11 and **b** with the *Pleni sunt coeli* text from mm. 11-21. This passage is followed by a contrasting **c**, marking the beginning of the **B** section. The **c** section lasts from mm. 21-29 with the *Benedictus* text and is followed by a partial return of **b** on the "Hosanna" text, hence **b'**, from mm. 29-37.

The *Pie Jesu* is another short and fairly simple movement, this time in modified strophic form with three utterances of the *Pie Jesu* text, which can be seen in example 4.3. The movement begins with **A** in F minor, mm. 1-30, which introduces the main theme for the movement, first sung by the sopranos then followed by the basses and concludes with an instrumental interlude. The second appearance of the *Pie Jesu* text, **A'**, differs noticeably from the original, now in A-flat major with only the original three intervals preserved for the melody and the choral texture

changes from monophonic to polyphonic. This section also introduces a new passage of text—*dona eis requiem sempiternam* which modulates back to F minor with cadences on the dominant C major. Section A' is immediately followed by A'' which brings back the original *Pie Jesu* melody in the soprano with the polyphony from A' preserved but with the chordal structures underneath still on the dominant of F minor until the tonic appears in m. 60. The movement ends with a repetition of *requiem sempiternam* punctuated by instrumental breaks between the words, again on the dominant of F minor, and followed by an instrumental postlude which ends in F minor in m. 76.

Example 4.3 The three versions of Pie Jesu in Cherubini's *Requiem in C Minor*, Pie Jesu, mm. 5-12, 31-40, and 47-54

a) A - mm. 5-12

5 *p*

Pi - e Je - su, Do - mi - ne, do - na e - is re - qui - em!

b) A' - mm. 31-40

31 *p*

Pi - e Je - su, Do - mi - ne, do - na e - is re - qui - em, do - na

p

Do - na e - is re - qui - em,

p

Pi - e Je - su, Do - mi - ne, do - na e - is re - qui - em,

p

Pi - e Je - su, Do - mi - ne, do - na e - is re - qui - em,

c) A² - mm. 47-54

47

Pi - e Je - su, Do - mi - ne, do - na e - is re - qui - em, re -

Pi - e Je - su, do - na e - is re - qui - em

Pi - e - Je - su, do - na e - is re - qui - em,

nam,

The Agnus Dei is an interesting movement because it is in binary form but is not a traditional example of binary due to text considerations. As stated above, the *Agnus Dei* text is traditionally set three times and Cherubini follows this tradition, altering the binary form to fit the text. Section **A**, then, can be separated into not two but three smaller sections—each an utterance of *Agnus Dei* with the first read straight through, the second repeating the *dona eis* text, and the third with the *sempiternam* text added and repeated. A transition with the *dona eis requiem sempiternam* text immediately follows **A** and while the text is repeated, the music is not repeated but is used to create an end to the traditional Agnus Dei and move into the Communion text. This new section makes up the contrasting **B** in mm. 51-87 and, as in traditional binary form, is made up of two smaller sections—the *Lux aeterna* text in mm. 51-67 forms **b** and the *Requiem* text in mm. 68-87 forms **b'**. The major key areas and full outline of the form can be found in table 4.4.

Structure		Measures	Text or Instrumental	Key Areas (measure number)
A	a	1-9	<i>Agnus Dei</i>	C minor, G minor (9)
	a'	10-18	<i>Agnus Dei</i>	C minor (10), F minor (15)
	a''	18-32	<i>Agnus Dei</i>	F minor (18), E-flat major (24)
Transition		33-50	<i>Dona eis Domine</i>	G major (33), C minor (50)
B	b	51-67	<i>Lux aeterna</i>	C minor (51)
	b'	68-87	<i>Requiem aeternam</i>	C minor (68), C major (83)

Table 4.4 Formal structure and key areas in Cherubini's *Requiem*, Agnus Dei

Fauré's *Requiem*

Fauré's *Requiem* is a surprisingly small-scale work with a duration of around thirty-five minutes and was considered by Fauré to be a lullaby of death.³ For this work, Fauré chose to set

³ Donna M. Di Grazia, ed., *Nineteenth-Century Choral Music* (New York: Routledge, 2013), 70.

the following movements: Introit and Kyrie, Offertory, Sanctus, Pie Jesu, Agnus Dei and Communion, Libera me, and In paradisum. One interesting aspect of the work is Fauré's decision to create symmetry with the movements, which is shown in figure 4.2. The symmetry occurs around the Pie Jesu as a central point, which is for soprano solo. The Introit/Kyrie and Agnus Dei (with Communion) are the only two movements that use two different texts. The Offertory and Libera me are both in ABA form and use the baritone solo and chorus. Finally, the Sanctus and In paradisum movements are through-composed and use just the chorus with no soloists.

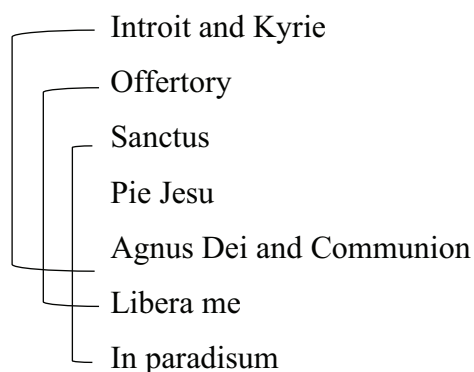


Figure 4.2 Symmetry in Fauré's *Requiem*

Fauré's *Requiem* begins with a combined Introit and Kyrie movement in ternary form. The first seventeen measures act as an introduction in D minor, setting a solemn and muted tone to the work. Section **A**, then, consists of mm. 18-38 and takes the text from the Introit: *Requiem aeternam* which is only sung by the tenors. When the sopranos enter in m. 42 in F major with *Te decet hymnus* and the full choir following on *Exaudi* back in D minor in m. 49, the material clearly contrasts with the earlier **A**, making mm. 38-61 **B**. **A** returns in mm. 61-78 still in D minor, but this time using the *Kyrie eleison* and *Christe eleison* texts and rather than just tenors,

it begins with sopranos, altos, and tenors and eventually adds the basses as well. The final section, mm. 78-91, can be heard as a coda on account of its lack of motives from either **A** or **B** and the sense of finality it brings with the final D minor cadence.

The Sanctus, as stated above, is through composed with only three sections: mm. 1-26 on the *Sanctus* text, mm. 27-42 contrast the first section with the text *Pleni sunt caeli*, and a further contrasting *Hosanna* follows in mm. 42-62. The movement mostly remains in the starting key of E-flat major with only a brief move to G major and its dominant in mm. 19-25. The Sanctus is followed by the Pie Jesu, another short and fairly simple movement, but one that is considered to be the center of the Requiem, made distinct by the soprano soloist. The Pie Jesu is in rounded binary form and begins with **A** in mm. 1-18 and concludes with **B** in mm. 18-38. A full analysis of the subdivisions, texts, and key areas can be found in table 4.5.

Structure		Measures	Text or Instrumental	Key Areas (measure number)
A	a	1-10	<i>Pie Jesu</i>	B-flat major
	a'	11-18	<i>Pie Jesu</i>	F major (13)
B	b	18-28	<i>dona eis Domine</i>	D minor (19), A major (25), F major (27)
	a''	29-38	<i>Pie Jesu</i>	B-flat major (29)

Table 4.5 Formal structure and key areas in Fauré's *Requiem*, Pie Jesu

The Agnus Dei, like the Introit and Kyrie, contains the text of two different Requiem movements: the Agnus Dei and the Communion. This movement is through composed and begins with a short instrumental introduction in mm. 1-7 in F major. Section **A** contains the *Agnus Dei* text, repeated three times in mm. 7-45 first in A minor, then F major, then C major. The Communion text *Lux aeterna* enters at m. 45 in A-flat major and signals the start of **B** which

lasts until m. 74 and modulates to D minor with the help of the dominant A major key area. The Communion text and the D minor key area continues in C, mm. 75-88, but with the return of the text *Requiem aeternam* Fauré reiterates the opening of the Requiem, as shown in example 4.4.

Example 4.4 “Requiem aeternam” in Introit and Agnus Dei in Fauré’s *Requiem*

a) “Requiem aeternam” in the Introit, mm. 1-6

Largo ♩ = 40

pp

Soprano

Re - qui - em ae - ter - nam do - na e - is Do - mi - ne:

Alto

Re - qui - em ae - ter - nam do - na e - is Do - mi - ne:

Tenor

Re - qui - em ae - ter - nam do - na e - is Do - mi - ne:

Bass

Re - qui - em ae - ter - nam do - na e - is Do - mi - ne:

Organ

ff **p**

b) “Requiem aeternam” in the Agnus Dei, mm. 75-78

Adagio ♩ = 40

pp

75

Re - qui - em ae - ter - nam do - na e - is Do - mi - ne:

pp

Re - qui - em ae - ter - nam do - na e - is Do - mi - ne:

pp

Re - qui - em ae - ter - nam do - na e - is Do - mi - ne:

pp

Re - qui - em ae - ter - nam do - na e - is Do - mi - ne:

75

ff **p**

Fauré's *Libera me* is paired with the Offertory, as both movements make use of the baritone soloist and choir and appear in ternary form. Section **A** consists of mm. 1-52 and is entirely in the key of D minor. The baritone soloist begins the movement with the *Libera me* text; the choir does not enter until m. 37 on the text *Tremens factus*, and while this material is different from that of the baritone solo, it also does not reappear in the movement but acts as a transition rather than as a separate section. There is a notable move into **B** with an acceleration in tempo, going from $\text{♩} = 60$ to $\text{♩} = 72$ in mm. 53-84 where the tempo drops back down to $\text{♩} = 60$ and several significant modulations, moving to F major in m. 52, E-flat major in m. 62, f minor in m. 69, and back to D minor through the dominant in m. 84. Section **B** begins with the text *Dies illa* and ends with a return of the *Requiem aeternam* text, though this time the opening Introit material does not return with it. Mm. 84-92 act as another transition, this time back to the opening *Libera me* text and material for **A'** in mm. 92-123 which is still in D minor but is scored differently, with the choir singing the opening rather than the baritone soloist. A coda in mm. 124-136 lets the baritone soloist sing the final entrance of the *Libera me* melody, which is cut short, and the movement ends with one last utterance of *Libera me, Domine* by the choir and baritone.

In paradisum closes Fauré's *Requiem* with another movement for chorus alone and is, like the Sanctus, through composed. The movement is in D major with only a few chromatic sections, keeping the tone sweet and peaceful. The first section encompasses mm. 1-29 and begins with the opening *In paradisum* text with only the sopranos singing the melody with the rest of the chorus only appearing in mm. 21-29. The next section, mm. 29-61, also begins with only the sopranos singing, this time with the text *Chorus angelorum* and on a new melody with only slight connections to the first. The full choir does not enter this time until mm. 47-61.

Britten's *War Requiem*

Benjamin Britten's *War Requiem* stands out in this list as the first example to use text outside of the traditional Latin requiem texts. The work was commissioned for the formal consecration of the rebuilt Coventry Cathedral in England, which had been destroyed on November 15, 1940, in a German air raid. Britten was asked "to write a work expressing the mood of the time, almost an obsession, which called for the stigmatization of war and the vow to never again allow the inhumanity and cruelty that had led to such unspeakable disaster."⁴ While the use of text in the *War Requiem* was discussed in Chapter 3, the text is also an important factor when discussing the form.

Britten begins the *War Requiem* with the Requiem aeternam, which appears to be in D minor, though there is little outside of the key signature to signify that. As Mervyn Cooke points out:

Britten establishes a tonal scheme which will govern substantial parts of the remainder of the Requiem. The two pitches of the omnipresent tritone are first given out individually, F sharp by the sopranos and tenors followed by C from the altos and basses, each pitch reinforced by bell strokes. Then, at the first climax in dynamics, the two pitches are rapidly juxtaposed above the dominant pedal A which underpins this D minor section. Emphasis on the dominant note of prevailing keys is typical of Britten's tonal handling throughout the work, but here the triple conjunction of A, F sharp and C is especially significant: they not only comprise a diminished triad but, as part of a dominant-seventh chord in G minor, they pull towards the key of the subsequent 'Dies irae'.⁵

The Requiem aeternam is in balanced binary form with the Latin Introit text, *Requiem aeternam*, comprising A, mm. 1-61, followed by a repeat of the opening *Requiem aeternam* text

⁴ Kurt Pahlen, *The World of the Oratorio: Oratorio, Mass, Requiem, Te Deum, Stabat Mater, and Large Cantatas*, trans. Judith Schaefer (Portland: Amadeus Press, 1990), 85.

⁵ Mervyn Cooke, *Britten: War Requiem* (Cambridge: Cambridge University Press, 1996), 60-61.

and a section of text in English from a poem by Wilfred Owen comprising **B**, mm. 61-160. After these major sections comes a very short instrumental transition and a quick statement of the *Kyrie eleison* text which acts as a coda. A full analysis of the movement's form, texts, and key areas can be found in table 4.6.

Structure		Measures	Text or Instrumental	Key Areas (measure number/Tritones)
A	a	1-29	<i>Requiem aeternam</i>	D minor (F-sharp, C)
	b	29-61	<i>Te decet hymus</i>	D minor (F-sharp, C)
B	a'	61-77	<i>Requiem aeternam</i>	D minor (F-sharp, C)
	c	77-124	What passing bells	B-flat minor (77/G-flat, C)
	c'	125-160	Not in the hands	D minor (125/F-sharp, C)
		160-166	Instrumental transition	D minor (160/F-sharp, C)
Coda		166-176	<i>Kyrie eleison</i>	F major (176/F-sharp, C)

Table 4.6 Formal structure and key areas in Britten's *War Requiem*, Requiem aeternam

The second movement, *Dies irae*, is the largest of all of the movements numbering 476 measures and about twenty-six minutes. The movement appears to be through composed with only one instance of any repeated material. Each section of the movement alternates between the Latin text and the Owen poetry until the next-to-last section, which juxtaposes lines of the Owen poetry with lines from the Latin text. Britten occasionally switches from keys to church modes, most notably he uses the Lydian mode to represent innocence. Table 4.7 show the formal structure of the movement in detail.

Structure		Measures	Text or Instrumental	Key Areas (measure number/Tritones)
A	a	1-22	Instrumental introduction/ <i>Dies irae</i>	G minor/B-flat major
	a'	22-46	Instrumental transition/ <i>Quantus tremor</i>	G minor/B-flat major
	a''	46-72	Instrumental transition/ <i>Tuba mirum</i>	G minor/B-flat major
	a'''	72-104	Instrumental transition/ <i>Mors stupebit</i>	G minor/B-flat major
B	b	104-169	Bugels sang	G/B-flat major (104), A major (169)
C	c	170-187	<i>Liber scriptus</i>	A major
	c'	188-200	<i>Quid sum miser</i>	A major
	c''	200-219	<i>Rex tremendae</i>	A major/A minor (200)
D	d	220-281	Out there	A major (220), C major (244), A major (256)
E	e	282-338	<i>Recordare</i>	C major (282)
	e'	339-370	<i>Confutatis</i>	G/C major (339)
F	f	371-401	Be slowly lifted up	C major (371)
A'	a''''	401-424	<i>Dies irae</i>	G minor (401)
	a'''''	425-440	<i>Lacrimosa</i>	B-flat minor (425)
G	g	440-450	Move him/ <i>Lacrimosa</i>	A major (440), B-flat minor (447)
	g'	450-458	Think, think how it wakes/ <i>Qua resurget</i>	A major (450), G minor (455)
	g''	458-462	Was it for this/ <i>Judicandus</i>	A major (458), G minor (460)
	g'''	462-465	O what, what made	A major (462)
H	h	466-475	<i>Pie Jesu</i>	G minor (466/F-sharp, C), F major (475)

Table 4.7 Formal structure and key areas in Britten's *War Requiem*, *Dies irae*

The Sanctus comes in as the fourth movement of the *War Requiem* and is another movement whose form can be seen in a couple of ways. The portion of the Sanctus that uses the Latin text only can be heard as being in balanced binary form: the *Sanctus* text through the *Hosanna* text in mm. 1-76 make up **A** and the contrasting *Benedictus* text with the return of the *Hosanna* in mm. 76-136 make up **B**. The question lies with the setting of the added Owen poetry, which does not incorporate motives from earlier in the movement. It is either an extended coda to the binary form or contrasting **C** section, thus shifting the form of the movement from binary to a three-part form. The way Britten uses key areas in the Sanctus is intriguing. The opening

resolves around the F-sharp and C tritone and “in the space of fourteen bars all twelve pitches have been sounded in a chromatic totality graphically representing the text ‘Pleni sunt coeli et terra gloria tua’.”⁶ The *Hosanna* moves into D major and much of the same chromatic language is used in the following material until m. 170, where tritone tonal centers of D and A-flat occur. The end reverts back to the chromaticism until the final F-sharp becomes the dominant of the Agnus Dei’s B minor key.

The Agnus Dei follows the Sanctus and, like the preceding movement, has three distinct parts but this time in a modified strophic form to fit the Agnus Dei text. The movement mostly stays in the key of B minor with a few moments moving into the Phrygian and Lydian modes and with substantial use of the F-sharp and C tritone. The first section comprises a tenor solo on the text “One ever hangs,” which is followed by the choir intoning the first *Agnus Dei* in mm. 1-23. While the tenor’s chamber orchestra re-enters in m. 23, the tenor does not sing until m. 24 with the next bit of the Owen poem, “Near Golgotha” This time the choir enters on their second *Agnus Dei* before he finishes. In the last section, the tenor solo sings the last line of the poem, “The scribes,” though again the choir interrupts him with their final *Agnus Dei*. The tenor finishes the Agnus Dei with *Dona eis requiem sempiternam*, moving suddenly into C minor. The last overlapping entrance can be seen in example 4.5.

⁶ Cooke, *Britten: War Requiem*, 70.

Example 4.5 Overlapping text in Britten's *War Requiem*, Agnus Dei, mm. 44-53

44

S Do - na e - is *ppp*

A Do - na e - is *ppp*

T Do - na e - is *ppp*

B Do - na e - is *ppp*

T Solo the grea - ter love Lay down their life; they do not hate. *p*

50

S re - qui - em sem - pi - ter - nam. (m) *pppp*

A re - qui - em sem - pi - ter - nam. (m) *pppp*

T re - qui - em sem - pi - ter - nam. (m) *pppp*

B re - qui - em sem - pi - ter - nam. (m) *pppp*

T Solo Do - na no - bis pa - cem. *ppp*

Britten's *War Requiem* ends with the Libera me, a funeral march, in a three-part form based on the instrumentation and voices used. "Britten masterfully builds up the tension towards this apocalyptic recapitulation, increasing the density of the choral counterpoint based on a

sinuous chromatic motif (related to the ‘Quid sum miser’ of the ‘Dies irae’) which gradually unfolds above the orchestral march.”⁷ **A**, mm. 1-96, uses only the choir on the Latin *Libera me* text, **B**, mm. 96-276, uses the soprano soloist and the choir still in Latin, and **C**, mm. 276-427, uses the full ensemble with the tenor and baritone soloists singing in English while the rest of the voices are in Latin. A full analysis of the movement’s form, texts, and key areas can be found in table 4.8.

Structure		Measures	Text or Instrumental	Key Areas (measure number/Tritones)
A	a	1-31	<i>Libera me</i>	G minor (F-sharp, C)
	a'	32-47	<i>Quando coeli</i>	G minor (F-sharp, C)
	a''	47-53	<i>Libera me</i>	G minor (F-sharp, C)
	a'''	53-96	<i>Dum veneris</i>	G minor (F-sharp, C)
B	b	96-168	<i>Tremens factus</i>	G minor (F-sharp, C)
	b'	168-196	<i>Libera me</i>	G minor (F-sharp, C)
	b''	196-229	<i>Quando coeli</i>	G minor (F-sharp, C)
	b'''	229-262	<i>Dies illa</i>	G minor (F-sharp, C)
	b''''	262-276	<i>Libera me</i>	G minor (F-sharp, C)
C	c	276-291	It seemed that	G minor (F-sharp, C)
	c'	291-332	None, said the other,	G minor (F-sharp, C)
	c''	332-361	Let us sleep now/ <i>In paradisum</i>	D Lydian (332)
	c'''	361-410	Let us sleep now/ <i>In paradisum</i>	D Lydian
	c''''	410-427	<i>Requiem aeternam</i> /Let us sleep now/ <i>In paradisum</i>	D Lydian (F-sharp, C)
Coda		428-434	<i>Requiescant</i>	(428, F-sharp, C), F major (434)

Table 4.8 Formal structure and key areas in Britten’s *War Requiem*, *Libera me*

The *War Requiem* itself can also be seen as having a three-part overall formal structure. If all six movements are grouped into three pairs, a pattern comes forward of a short movement being followed by a longer movement, which can be seen in figure 4.3. Edward Lundergan

⁷ Cooke, *Britten: War Requiem*, 73.

references similarities in the texts' theme of war and as common pitch centers within the larger movements to strengthen the ternary structure.⁸

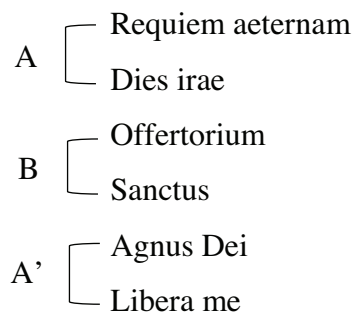


Figure 4.3 Symmetry in Britten's *War Requiem*

Rouse's *Requiem*

Requiem by Christopher Rouse, scored for bass-baritone solo, SATB chorus, children's chorus, and orchestra, "was commissioned by the Chicago-based organization Solo Dei Gloria in honor of the 2003 bicentenary of Hector Berlioz' birth."⁹ The work was completed in 2002 and received its first performance in March 2007 by the Los Angeles Master Chorale and Orchestra. Like the Britten *War Requiem*, Rouse chose to include outside poetry along with the Latin text. In his own words, Rouse states, "My goal was to use the chorus, restricted to the Latin liturgical text, to express the enormity of 'death' in its deepest context; the role of the bass-baritone soloist would then be to make the experience of death more personal by adopting the classic figure of the 'Everyman' whose life is marked by the deaths of loved ones around him."¹⁰

⁸ Edward Lundergan, "Cyclic-Interval Structures in Britten's 'War Requiem'," *Choral Journal* 38, no. 7 (February 1998), 13.

⁹ Christopher Rouse, "Requiem: Program Note by the Composer," accessed June 1, 2017, <http://www.christopherrouse.com/requiempress.html>

¹⁰ Rouse, "Requiem."

The Requiem is divided into sixteen different movements that are numbered rather than titled. Below each movement is listed by movement number and the first line of text that corresponds to that movement. From this list it is possible to narrow down which movements' texts correspond to my *Requiem*: Nos. 2, 3, 5, 6, 7, 9, 10, 14, and 16.

No. 1 - I sat all morning in the college sick bay

No. 2 - Requiem aeternam dona eis, Domine

No. 3 - Dies irae Dies irae, dies illa

No. 4 - I knew a simple soldier boy

No. 5 - Tuba mirum spargens sonum

No. 6 - Quid sum miser

No. 7 - Rex tremendae majestatis

No. 8 - Ancor che 'l cor già mi premesse tanto

No. 9 - Quaerens me sedisti lassus

No. 10 - Lacrymosa dies illa

No. 11 - Domine, Jesu Christe, Rex gloria,

No. 12 - Hostias et preces tibi laudis

No. 13 - Farewell, thou child of my right hand, and joy;

No. 14 - Sanctus Sanctus, sanctus, sanctus, Deus Sabaoth.

No. 15 - Methought I saw my late espoused saint

No. 16 - Agnus Dei, qui tollis peccata mundi

The second movement of Rouse's *Requiem* first introduces the Latin text with No. 2 - Requiem aeternam dona eis, Domine. The movement is in modified strophic form with a coda for the *Kyrie eleison* text. Mm. 1-20 include the first setting of the *Requiem aeternam* text, which is immediately followed in mm. 21-38 by a similar setting of the same text. The same music is presented again in mm. 39-61, altered slightly again, and this time with the text *Te decet hymnus*. The same process is used in mm. 61-75 with another slightly altered version of the music, now with the text *Ad te omnis caro*. Mm. 76-103 finally contain different music as well as text—*Kyrie eleison*—creating a section that I consider to be a coda, rather than a new, full section due to its shorter length and lack of a clear form in itself.

No. 3 - Dies irae challenges analysis as the chorus does not merely sing, they chant, shout, and glissando throughout the movement, frustrating the identification of musical motives. Rather than focusing on pitch in this movement, I focus on instrumentation and rhythm to guide my analysis, leading me to believe that the movement is through composed. Table 4.9 outlines the major sections, subdivisions, and key elements of each that aided my analysis.

Structure	Measures	Text	Key Elements
Intro	1-19	<i>Dies irae, dies illa</i>	aleatoric chanting
A	20-53	<i>Dies irae, dies illa</i>	rhythmic chanting, glissandi
B	53-66	<i>Teste David</i>	almost constant triplet figure, less rhythmic chanting, no glissandi
C	67-84	<i>Quantus tremor</i>	pitched chanting, glissandi
D	85-102	<i>Quando judex</i>	aleatoric whispering
E	102-118	<i>Cuncta stricte</i>	triplet figure, whispering <i>Dies irae</i> text
A'	119-149 (No. 4, m. 1)	<i>Dies irae, dies illa</i>	rhythmic chanting

Table 4.9 Formal structure and key elements in Rouse's *Requiem*, No. 3 - Dies irae Dies irae, dies illa

The Sequence text continues in No. 5 - *Tuba mirum spargens sonum*, a movement in binary form with a coda. The movement begins with an introduction of the text *Tuba mirum* in mm. 1-10. Section **A**, mm. 11-58, begins with the text *Tuba mirum* again and **B** begins on the text *Judicanti* from mm. 58-82. Section **B** does have some similarities to **A**, but not enough to call it all one large section. The coda, then, finishes the movement in mm. 83-110 on the text *Judex ergo*. The sixth movement of Rouse's *Requiem*, which is another Sequence movement, is a set of variations. The theme is presented in mm. 1-12 on the text *Quid sum miser*. This is followed by four variations on the theme, each with a different text: Var. 1 *Quem patronum rogaturus*, Var. 2 *Recordare, Jesu pie*, Var. 3 *Oro supplex et acclinis*, and Var. 4 *Gere curam mei finis*.

No. 7 - *Rex tremendae majestatis*, another of the Sequence movements, can be heard in ternary form with the opening *Rex tremendae* text returning with **A'**. Section **A** consists of mm. 1-121 and can be divided into four sections itself with two statements of *Rex tremendae*, mm. 1-37 and mm. 38-64 followed by *Qui salvandos* in mm. 64-83 and *Salva me* in mm. 84-121. This passage is followed by a short instrumental transition in mm. 119-130 which leads into the **B** section in mm. 131-242. Section **B** can also be divided into four smaller sections: *Recordare* in mm. 131-155, *Ne me perdas* in mm. 156-200, *Confutatis* in mm. 200-211, and *Jesu, maledictis* in mm. 212-242. There is another instrumental transition from mm. 243-263 leading back to **A'** for mm. 264-347. Section **A'** is made up of four statements of the *Rex tremendae* text in mm. 264-284, 285-312, 313-331, and 332-347.

The last two Sequence movements are No. 9 - *Quaerens me sedisti lassus* and No. 10 - *Lacrymosa dies illa*, the first of which is in a 3-part strophic form and the latter of which is in ternary form. No. 9's three parts are divided into the following sections: mm. 1-23 on the texts

Quaerens me and *Juste judex*, mm. 24-45 on the texts *Ingemisco* and *Preces meae*, and mm. 46-73 on the texts *Qui Mariam*, *Inter oves*, and *Statuens*. The structure of No. 10's ternary form is similar to that of No. 7's: **A** in four smaller sections mm. 1-45, **B** in three sections mm. 46-104, and **A'** in four sections mm. 104-147. Section **A** uses only the opening *Lacrymosa* text repeated four times in mm. 1-10, 10-24, 25-34, and 35-45. Section **B** changes to the text *Pie Jesu* in mm. 46-59 and then again in mm. 60-73, then switches to *Dies illa* for the final section in mm. 74-104. Section **A'** brings back the *Lacrymosa* text in mm. 104-121, but rather than repeating the text three more times, Rouse wrote an instrumental section in mm. 122-128 before bringing back the final two statements of *Lacrymosa* in mm. 129-135 and 136-147.

Another movement in binary form is No. 14 - Sanctus Sanctus, sanctus, sanctus, Deus Sabaoth. The *Sanctus* text opens the movement in mm. 1-45, repeating the text three times in **A**. Section **B** begins with the change in text to *Hosanna* in mm. 46-191 with the text repeating four times in **B**; *Hosanna* is then repeated four more times in the coda in mm. 191-246.

Rouse's *Requiem* ends with No. 16 - Agnus Dei, qui tollis peccata mundi in a three-part form: **A B C**. It is the only movement to combine the Latin and non-Latin texts as well as splitting the choirs into two separate choruses and add a children's chorus. It also sees a return of the aleatory from No. 3 - Dies irae Dies irae, dies illa but now it is pitched rather than chanting or whispering. Table 4.10 provides a chart of the movement's structure.

Structure		Measures	Vocal Performing Forces	Text or Instrumental
		1-17		Instrumental introduction
A	a	18-62	Choir	<i>Agnus Dei</i>
	a'	63-77	Baritone Solo	<i>Dona eis requiem</i>
B	b	78-95	Choir 1	Now the laborer's task
	b'	98-138	Baritone Solo	<i>Qui vuolmie</i>
	b''	139-162	Choir 1, Choir 2	Earth to earth, <i>Es ist ein' Ros'/Agnus Dei</i> /Father, in Thy gracious keeping
	b'''	163-189	Baritone Solo, Choruses 1 & 2 and Children's Chorus	<i>Qui son morto, Und hat ein Blümlein bracht</i>
Transition		189-200	Choruses 1 & 2	<i>Dona eis requiem sempiternam</i>
C	c	200-226	Children's Chorus and Choir, Baritone Solo	<i>Requiem aeternam, Non son morto</i>
	c'	227-265	Choir, Baritone Solo	<i>Requiem aeternam, Amen</i>

Table 4.10 Formal structure and key elements in Rouse's *Requiem*, No. 16 - Agnus Dei, qui tollis peccata mundi

Tavener's *Requiem*

John Tavener's *Requiem* can be summed up by the phrase "Our glory lies where we cease to exist," a statement that Tavener himself called the essence of the work. Like Rouse and Britten, Tavener did not limit himself to the traditional Latin text, but also included "lines from the Koran and Sufi texts, and Hindu words from the Upanishads and other sources."¹¹ Also, like Rouse, Tavener did not title some of the movements, but numbered them.

¹¹ John Tavener, *Requiem: Study Score* (London: Chester Music, 2009), Preface.

- I. Primordial White Light - Requiem aeternam dona eis, Domine:
- II. Kyrie eleison - Our glory lies where we cease to exist/Kyrie eleison
- III. Advaita Vedanta - Ēkam evādvitīyam.
- IV. Kali's Dance - Dies irae, dies illa,
- V. Advaita Vedanta - Ēkam evādvitīyam.
- VI. Interlude
- VII. Ānanda - Ahām Āsmi

Only three movements in Tavener's *Requiem* share texts with movements that I set: I, II, and IV. The first of these, *Requiem aeternam dona eis, Domine*, is in binary form with a coda and begins with an instrumental introduction in mm. 1-17. Section **A** contains mm. 18-63, where the choir and soprano soloist sing two statements of the text *Requiem aeternam* and then *et lux perpetua*. The **B** section signals a switch in soloist to a tenor in mm. 64-96 on the texts *Te decet hymnus*, *Et tibi*, and *Exaudi*. The coda does not use any soloists, so the choir makes a final statement of *Requiem aeternam* in mm. 97-104.

There is no break before the second movement, *Kyrie eleison*, which is in ternary form as may be expected with the *Kyrie* text, but it is also supplemented with statements in English sung by the soprano and tenor soloists. Section **A**, mm. 105-120, begins and ends with the soloists stating, "Our glory lies where we cease to exist," which is interrupted by the choir singing *Kyrie eleison*. Section **B**, mm. 121-126, begins with the choir continuing on with *Christe eleison* as the soloists sing "O mother, take away my grief, O Thou Essence of Consciousness" underneath them. Section **A** is then brought back verbatim in mm. 127-142 with the two statements of "Our glory..." being interrupted by the choral *Kyrie eleison*. The movement ends with an instrumental

codetta in mm. 143-145.

The final movement I studied from Tavener's *Requiem* was IV Kali's Dance, which uses the Sequence text *Dies irae* and is also in ternary form. The movement begins with an instrumental introduction in mm. 157-162 and is followed by **A** in mm. 163-178. Section **A** consists of the choir making three statements of the *Dies irae* text in mm. 163-167, 168-172, and 173-178. Section **B**, mm. 179-215, makes use of alternating between the tenor soloists singing in English and the choir singing in Latin. There are three sections of this as well: "Who is the woman/*Tuba mirum*" in mm. 179-188, "Disheveled her hair/*Mors stupebit*" in mm. 189-198, and "How beautiful/*Liber scriptus*" in mm. 199-215. Section **B** is followed by an instrumental interlude that is used to bring back material from **A**. The movement ends with **A'** as a final utterance of the *Dies irae* text by the choir in mm. 222-234.

From studying movements from all of these different Requiem throughout history, it is clear that while three-part forms are not the only options used, they are a very common choice. This tendency is especially important to point out for a Requiem, where the religious subject matter naturally invokes the idea of three—the holy trinity, for example—but also the texts themselves, which often have a natural three-part structure. Now that I have completed the discussion of the Requiem of Mozart, Cherubini, Fauré, Britten, Rouse, and Tavener I will next move to a discussion of my *Requiem*, which draws influence from aspects of all of these compositions.

Chapter 5

Genesis of the Kisselbaugh *Requiem*

When I began thinking about what type of piece to write for my dissertation, I immediately knew that I wanted to write something with voices and instruments because of my experience as a singer, and I wanted to make timbral changes between movements by using different instruments. I considered many different options, from a song cycle to a large choral work, and eventually decided to write a Requiem. I wanted to write a Requiem for several reasons. First of all, I had never composed a sacred piece, which is surprising because sacred music makes up such a large proportion of vocal music repertoire. Looking back at the history of music, sacred music was a primary source of notated early music and, as shown in chapter 2, the requiem has an extremely rich history within choral music.

I also wanted to challenge myself with two textual issues: setting a text in a foreign language and setting a text that had been set to music before. To address the first issue, I relied heavily on diction resources to ensure that I set all of the syllables and that the compositional elements emphasized the correct syllables. When setting a text that other composers have also set, one risks quoting another composer accidentally. For example, one of the most famous examples of the *Dies irae* text comes from Wolfgang Amadeus Mozart; I could have inadvertently used the same melody or rhythms as Mozart simply because I am familiar with his *Requiem*.

Following the decision to compose a Requiem, I next deliberated text, structure, and scoring. I considered inserting outside poetry or other texts into the work, following the models

of Benjamin Britten, Christopher Rouse, and John Tavener. Even though these recent Requiems use outside texts, I chose to set only the Latin texts according to the older tradition of requiem masses. My reasoning aligns with that of Igor Stravinsky (in the words of Georgiades) when he chose to write a Mass:

The stimulus came from the Latin text, and from its fixed form which has outlived the centuries. Both convey the impression of the universally valid, of that which is limited by neither nationality nor time... The character of the authentic which distinguishes this supranational and supratemporal language intrigues him. For his music seeks to free itself of the intimate, the subjective, the individual.¹

I also found that the Latin text offered favorable structural possibilities compositionally. Movements like the Kyrie and Agnus Dei are intrinsically ternary. The Sequence text also offered many possibilities with the shift between descriptive text and first-person declamations. Once I familiarized myself with the Latin texts and their translations, I did not feel any need to search for outside poetry to move the text along. To me, relying on the Latin texts offered a glimpse of the eternal. The ancient texts connect my piece to the past and to the future. In *Choral Music of the Church*, Elwyn A. Wienandt states that it is unlikely that the Latin texts will ever fall out of favor with composers: “Liturgical texts will probably continue to fascinate composers, and we may look forward to works that fall anywhere between the extremes of complete acceptability to church requirements and utter disregard of them in favor of a more lavish expression for concert.”²

The next consideration was how much of the liturgical requiem text I would set in this composition. The liturgical texts include: Introit, Kyrie eleison, Gradual, Tract, Sequence,

¹ Thrasybulos G. Georgiades, *Music and Language: The Rise of Western Music as Exemplified in Settings of the Mass* (Cambridge: Cambridge University Press, 1982): 121.

² Elwyn A. Wienandt, *Choral Music of the Church* (NY: Free Press, 1965): 426.

Offertory, Sanctus, Agnus Dei, Communion, Pie Jesu, Libera me, and In paradisum. A few of these I could eliminate easily, such as the Offertory and the Communion. Because I knew that this is a concert Requiem and not intended for liturgical use, I felt that I should not set the movements where the congregation is involved: collecting the offering or taking communion. I also chose not to set the Gradual text because half of the text repeats text from the Introit (see figure 5.1).

Introit

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus Deus in Zion,
et tibi reddetur
votum in Jerusalem.
exaudi orationem meam;
ad te omnis caro veniet.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

Gradual

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

In memoria aeterna erit iustus,
ab auditione mala non timebit.*

Figure 5.1 Introit and Gradual Texts

Once I had eliminated the Gradual text, I decided that I did want to set the Tract even though I was unaware of any other Requiem that had set that text to music. As seen in Appendix 2, none of the major composers listed chose to set the Tract text. “The Graduale has been in use since the ninth century and is sung after the reading of the Epistle... The timing is ideal for ornamentation because there is no liturgical action occurring at the moment when this chant is sung. Before the Council of Trent, an alternative Gradual, *Si ambulem in medio umbrae mortis*

was used; afterward, only one choice remained, *Requiem aeternam*.”⁵⁶ The Tract also had an alternate version before the Council of Trent using the text *Sicut cervus desiderat ad fontes aquarum*. A few of the composers who have used the Tract did so with the alternate *Sicut cervus* text, rather than the *Absolve, Domine* text. Figures 5.2 and 5.3 show the texts and poetic translations for the Gradual and the Tract. One reason I chose the Tract over the Gradual was the meaning of the text. While the Gradual text reiterates the Introit text, the Tract text brings a new plea to God as well as hinting at the final judgment to which the Sequence refers. The text of the Tract appealed to me because it offers a contextual parallel between the Tract and Sequence movements and reserves the return of the Introit text until the final movement—*Libera me*.

<u>Gradual Text</u>	<u>Gradual Text Translation</u>
<i>Requiem aeternam dona eis, Domine et lux perpetua luceat eis.</i>	Grant them eternal rest, O Lord Let perpetual light shine upon them.
<i>In memoria aeterna erit Justus: ab auditione mala non timebit.</i>	The just shall be in everlasting memory: He shall not fear evil tidings.
<u>Alternate Text</u>	<u>Alternate Text Translation</u>
<i>Si ambulem in medio umbrae mortis non timebo in mala: quoniam tu mecum es, Domine; virga tua et baculus tuus, ipsa me consolata sunt.</i>	Though I walk through the shadow of death, I shall fear no evil For Thou art with me, O Lord. Thy rod and staff, they comfort me.

Figure 5.2 Gradual Texts and Translations⁵⁷

⁵⁶ Robert Chase, *Dies Irae: A Guide to Requiem Music* (Lanham, MD: S carecrow Press, 2006), 3.

⁵⁷ Chase, *Dies Irae*, 3.

Tract Text

*Absolve, Domine, animas omnium
fidelium defunctorum ab omni
vinculo delictorum.*

*Et gratia tua illusi succerente,
mereantur evadere iudicium ultionis.
Et lucid eternal beatitudine perfrui.*

Alternate Text

*Sicut serves desiderata ad fontes aquarum,
ita desiderat anima mea
ad te Deus.*

*Sitivit anima mea ad Deum vivim:
quando veniamo at apparebo ante
faciem Dei mei?*

*Fuerunt mihi lacrimae mei panes
die ac nocte, dum dicitur mihi per
singulos dies:*

Ubi erat Deus tuus?

Tract Text Translation

Lord, release the souls
of all the faithful departed
from every bond of sin.

By the help of your grace
enable them to escape avenging judgement.
And to enjoy bliss in everlasting light.

Alternate Text Translation

Like as the hart pants after the water brooks,
so pants my soul after Thee,
O God.

My soul thirsts for the living God:
When shall I come and appear
before God?

My tears have been my meat
day and night, while they continually
say unto me,

Where is thy God?

Figure 5.3 Tract Texts and Translations⁵⁸

The disproportionate length of the Sequence text presented compositional challenges. The full Sequence text of nineteen stanzas is provided in figure 5.4 along with a poetic translation. In total, the Sequence has 57 lines of text. By comparison, the next largest movements are the Introit and the Libera me, each with eight lines of text. If I made the whole sequence one movement it would be disproportionately large compared to the rest of the movements, so I chose instead to split the Sequence into two movements. The practice of splitting the Sequence into multiple movements is common practice as seen in examples by Mozart, as well as Antonín Dvořák and György Ligeti. Upon reading the Sequence text and

⁵⁸ Chase, *Dies Irae*, 4.

translation, I found it interesting that the first six stanzas all dealt with describing the “Day of wrath” and the words “I” or “me” do not appear until the seventh stanza. Therefore, I decided that I would split the Sequence into two parts: first, a description of the “Day of wrath” and, second, a personal prayer to God.

Sequence Text

*Dies iræ, dies illa,
Solvat sæclum in favilla:
Teste David cum Sibylla.*

*Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!*

*Tuba, mirum spargens sonum
Per sepulcra regionum,
Coget omnes ante thronum.*

*Mors stupebit, et natura,
Cum resurget creatura,
Judicanti repsonsur.*

*Liber scriptus proferetur,
In quo totum continetur,
Unde mundus iudicetur.*

*Judex ergo cum sedebit,
Quicquid latet, apparebit:
Nil inultum remanebit.*

*Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix iustus sit securus?*

Sequence Translation

Day of wrath, that day
Shall dissolve the world into embers,
As David prophesied with the Sibyl.

How great the trembling will be,
When the Judge shall come,
The rigorous investigator of all things!

The trumpet, spreading its wondrous sound
Through the tombs of every land,
Will summon all before the throne.

Death will be stunned, likewise nature,
When all creation shall rise again
To answer to the One judging.

A written book will be brought forth,
In which all shall be contained,
And from which the world shall be judged.

When therefore the Judge is seated,
Whatever lies hidden shall be revealed,
No wrong shall remain unpunished.

What then am I, a poor wretch going to say?
Which protector shall I ask for,
When even the just are scarcely secure?

Figure 5.4 Sequence Text and Translation⁵⁹

⁵⁹ Ron Jeffers, *Translations and Annotations of Choral Repertoire: Vol. 1 Sacred Latin Texts* (Corvallis, OR: Earthsongs, 1988), 67-70.

Sequence cont.

*Rex tremendæ maiestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.*

*Recordare, Jesu pie,
Quod sum causa tuæ viæ:
Ne me perdas illa die.*

*Quærens me, sedisti lassus:
Redemisti Crucem passus:
Tantus labor non sit cassus.*

*Iuste iudex ultionis,
Donum fac remissionis
Ante diem rationis.*

*Ingemisco, tamquam reus:
Culpa rubet vultus meus:
Supplici parce, Deus.*

*Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.*

*Preces meæ non sunt dignæ
Sed tu bonus fac benigne,
Ne perenni cremer igne.*

*Inter oves locum præsta,
Et ab hædis me sequestra,
Statuens in parte dextra.*

*Confutatis maledictis,
Flammis acribus addictis:
Voca me cum benedictis.*

*Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.*

Sequence Translation cont.

King of terrifying majesty,
Who freely saves the saved:
Save me, fount of pity.

Remember, merciful Jesus,
That I am the cause of your sojourn;
Do not cast me out on that day.

Seeking me, you sat down weary;
Having suffered the Cross you redeemed
me. May such great labor not be in vain.

Just Judge of vengeance,
Grant the gift of remission
Before the day of reckoning.

I groan, like one who is guilty;
My face blushes with guilt.
Spare thy suppliant, O God.

You who absolved Mary [Magdalene],
And heeded the thief,
Have also given hope to me.

My prayers are not worthy,
But Thou, good one, kindly grant
That I not burn in the everlasting fires.

Grant me a favored place among thy sheep,
And separate me from the goats,
Placing me at thy right hand.

When the accursed are confounded,
Consigned to the fierce flames:
Call me to be with the blessed.

I pray, suppliant and kneeling,
My heart contrite as if it were ashes:
Protect me in my final hour.

Figure 5.4 Sequence Text and Translation cont.

Sequence cont.

*Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus:
Hiuc ergo parce, Deus.*

*Pie Jesu Domine,
Dona eis requiem.*

Sequence Translation cont.

O how tearful that day,
On which the guilty shall rise
From the embers to be judged.
Spare them then, O God.

Merciful Lord Jesus,
grant them rest.

Figure 5.4 Sequence Text and Translation cont.

While studying the Sequence text, I noticed that the last two lines of the Sequence text and the full text of Pie Jesu were the same except for the last word of the Pie Jesu — *sempiternam*. Rather than having both, I removed the last two lines of the Sequence and moved the Pie Jesu movement to follow the Sequence. Omitting sections of the text and changing the order of movements are also common practices in concert Requiems: Rouse and Tavener omitted large sections of the Sequence text, setting only the *Tuba, mirum* and *Rex tremendæ* and the *Dies iræ* and *Liber scriptus*, respectively; both Cherubini and Fauré placed the Pie Jesu before the Agnus Dei rather than after.

With these decisions made, the order of movements in my *Requiem* is as follows:

I. Introit
II. Kyrie
III. Tract
IV. Sequence: Dies Irae
V. Sequence: Quid sum miser

VI. Pie Jesu
VII. Sanctus
VIII. In paradisum
IX. Agnus Dei
X. Libera me

Traditionally, the Agnus Dei would follow the Sanctus, and the In paradisum would end the Requiem. Many composers have used parallel or paired movements in order to create a sense of unity throughout the work. Figure 5.5 shows Gabriel Fauré's and Johannes Brahms's use of parallel movements.

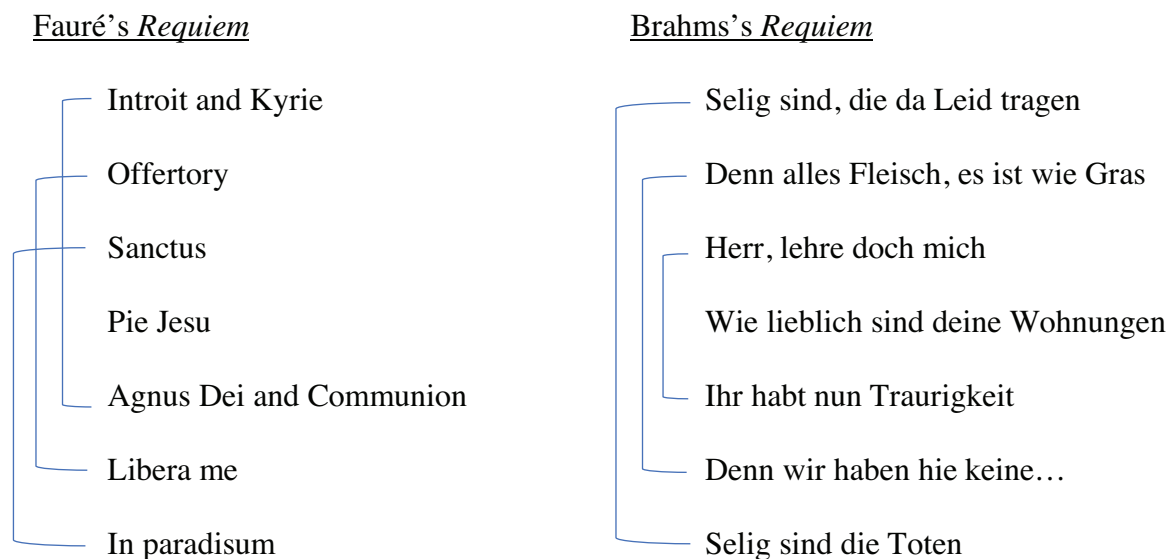


Figure 5.5 Parallel Movements in Fauré's and Brahms's *Requiems*

Figure 5.6 illustrates two different ways that the movements can be paired in my work. The first shows the musical parallels, with the Introit and Libera me creating foundations for the work with both movements ending the same way. The Kyrie and Agnus Dei share material with the Introit and Libera me respectively. The Tract, Pie Jesu, and In Paradisum also share related motives, while the two Sequence movements share related motives of their own. The Sanctus, however, stands separate from the other movements without any musical parallels. The right-hand portion of figure 5.6 identifies timbral parallels within the *Requiem*. The Introit, Quid sum miser, and Libera me movements employ the full complement of voices and instruments. The Kyrie, Dies Irae, and Agnus Dei all use the full choir but reduced instrumental forces. The remaining movements of Tract, Pie Jesu, Sanctus, and In Paradisum each feature lengthy sections for solo voices where the choir is either not present or purely supplemental. I also scored each of these movements, except for the Sanctus, for reduced instrumental forces.

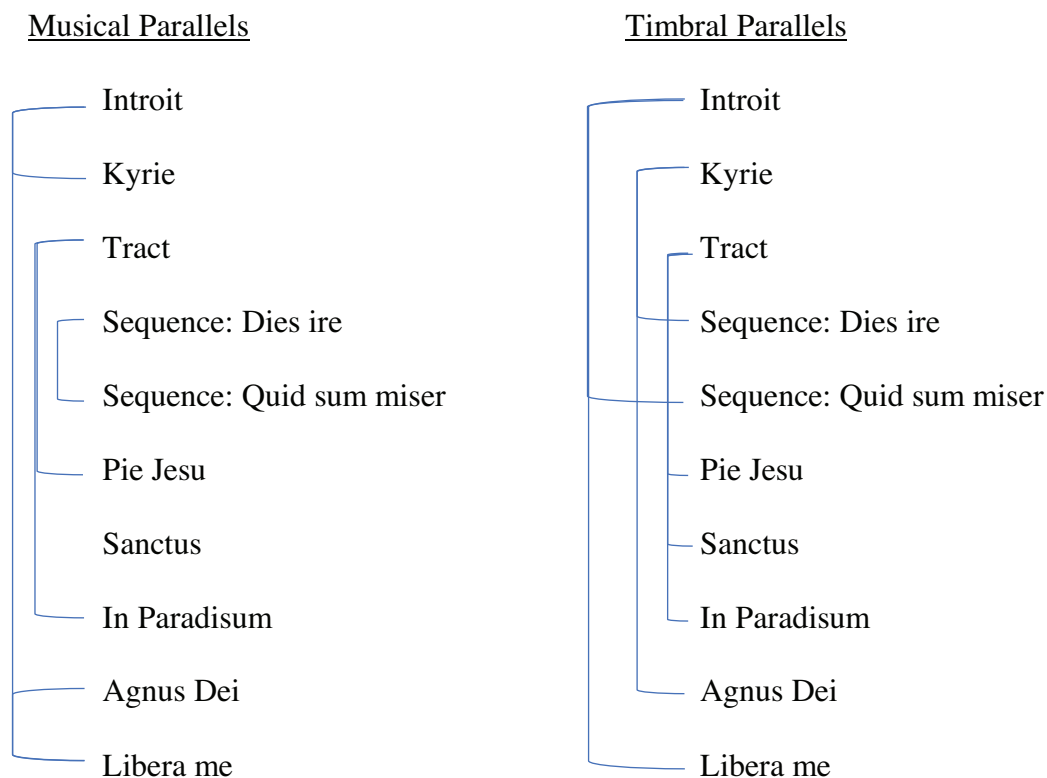


Figure 5.6. Musical and Timbral Parallels in Kisselbaugh's *Requiem*

I created the musical parallelism by considering elements of the text—creating foundations for the composition by beginning with the Introit and ending with the Libera me, respectively, because both end with the same text: “*Requiem æternam dona eis, Domine, et lux perpetua luceat eis.*” Next, both the Kyrie and the Agnus Dei have a three-part repeated text, and each could borrow musical motives from the Introit and Libera me, so I placed the Kyrie after the Introit and the Agnus Dei preceding the Libera me. The Tract traditionally follows the Kyrie, so it came next, though I was initially unsure what its parallel movement would be. Next came the two Sequence movements, which served as the central pairing. As mentioned above, the Pie Jesu would follow the Sequence and I decided to pair the Pie Jesu with the Tract because they flank the Sequence movements. I also decided to pair the In paradisum with the Tract because both the Tract and the In paradisum were the third movement from the beginning or end of the piece.

These pairings left the Sanctus without a parallel movement, but I decided to keep it by itself because of the more uplifting quality of the text, shown in figure 5.7.

Sanctus

*Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth!
Pleni sunt caeli et terra
gloria tua.
Osanna in excelsis.*

*Benedictus qui venit in
nomine Domini.
Osanna in excelsis.*

Sanctus Translation

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full
Of thy glory.
Hosanna in the highest.

Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

Figure 5.7 Sanctus Text and Translation⁶⁰

Most Requiems are written for a combination of voices and orchestra; mine is scored for a chamber wind ensemble rather than orchestra. One reason I chose this ensemble was to create a more intimate atmosphere for the piece. I knew that I wanted to play with ensemble size and instrument combinations throughout the work, which I planned out prior to writing the work, as well as an estimation of the time length of each movement (table 5.1). A smaller instrumental ensemble also may allow choirs that do not have access to a full orchestra to still perform the piece. I plan to write an alternate version for four-hand piano, accommodating choirs that cannot program the chamber wind ensemble. The choir is mostly just a four-part soprano, alto, tenor, bass (SATB) choir, but it occasionally splits into eight-part divisi (SSAATTBB). The Requiem also calls for Mezzo-soprano, Tenor, and Baritone soloists, which could either come from the

⁶⁰ Jeffers, *Translations and Annotations*, 80.

choir itself or as separate solo-only performers. I decided to use three soloists as homage to the importance of three in sacred music, which I will discuss more in the next chapter.

<u>Movement Title</u>	<u>Voices and Instruments</u>	<u>Parallel</u>	<u>Time</u>
Introit	ATB soloists, SATB choir, Full ensemble	Libera me	6 min.
Kyrie	SATB choir, woodwinds + horn + keyboard	Agnus Dei	6 min.
Tract	Alto solo, SATB choir, bassoon, horn, keyboard, percussion; choir supplemental	Pie Jesu and In paradisum	2 min.
Sequence: Dies irae	SATB choir, brass + percussion	Sequence 2	4 min.
Sequence: Quid sum miser	ATB soloists?, SATB choir, Full ensemble	Sequence 1	7 min.
Pie Jesu	Bass solo, SATB choir, WW, keyboard, percussion; choir supplemental	Tract and In paradisum	3 min.
Sanctus	Tenor solo, SATB choir, Full ensemble		6 min.
In paradisum	ATB soloists, SATB choir, flute, oboe, keyboard, percussion; choir supplemental	Tract and Pie Jesu	5 min.
Agnus Dei	SATB choir, clarinet, bass clarinet, euphonium, percussion	Kyrie	5 min.
Libera me	ATB soloists, SATB choir, Full ensemble	Introit	6 min.

Table 5.1 *Requiem* Pre-Composition Planning

Chapter 6

Analysis of the Kisselbaugh *Requiem*

The focus of this chapter will be the compositional process of my *Requiem*. I will begin with an overview and a thematic analysis of each movement of the composition, including any problems that arose during writing. The Requiem presented new challenges owing to significant length and substantial performing forces, so advance planning proved key to ensure a cohesive composition. Early planning kept major problems at bay. Issues and uncertainties regarding choral writing and text setting commonly arise while composing and provide the focus of attention here.

At the beginning of this process, I chose to write the first movement of the Requiem, the Introit, first. I knew that the material in this movement would be important because it would set the tone of the Requiem and also return at the end of the composition in the Libera me. Because the music of the entire composition would be based on the Latin text, I chose to set sections of the vocal parts before composing any of the instrumental music in order to give preference to the nature of the language.

As stated in chapter 5, the Introit follows a three-part form: an instrumental introduction with a brief choral section at its end, then a section with soloists and supplementary choir, and finally a restatement of all of the preceding vocal material. The opening gesture in the voices, seen in example 6.1, is the main theme for the movement and can be found at the beginning and at the end of the Introit. This material first appears in mm. 19-27, then it is transformed in whole or in part in the following subsequent measures: mm. 43-44, 59-62, 97-101, and 113-120.

Example 6.1 Main theme for the Introit, mm. 19-28

This theme can be seen as having two parts: the motive with shorter note values (mm. 19-24) and the motive with longer note values (mm. 25-28). In these motives, the word *requiem* is set in two very different ways, but both illustrating the idea of rest. The first theme takes half of a measure for each voice to state the word *requiem* but uses faster note values, while *requiem* is stated in one measure in the second theme but this time in slower note values. By creating two different themes in the beginning of the Introit, I set up the rest of the movement. The next time the first motive is heard, it continues with the polyphonic texture that I set up in mm. 19-24 and moves through the rest of the Introit text. The second motive is not heard again until the end of the movement, which builds towards a tempestuous conclusion.

One of the issues that arose with the writing of this movement had to do with the instrumental parts. I knew that I did not want to have the instruments simply doubling the voices, but I also knew that without some doubling or assistance, the music could be too difficult to be performed. I decided to have a mix of both ideas, with the instruments doubling the voices, but also playing lines that added to the voices. The instrumental music comes mostly from the vocal music, but also adds in some longer and shorter note values to help give motion and add interest.

The Kyrie is divided into three parts but this time by the three parts of the text. Again, I chose to set the text in the voices before I began writing the instrumental parts. In many Requiems of the past, the Introit and the Kyrie were combined into one movement, so my homage to that tradition was to take the first *requiem* motive in the Introit and use a shortened version as the motive for the *Kyrie* (example 6.2). The rest of the *Kyrie* sections return to this theme and extreme rhythmic elements—exaggerated long and short notes.

Example 6.2 First Introit motive, mm. 19-20, and *Kyrie* motive, mm. 2-4



I based the *Christe* motive on a fragment of the *Kyrie* motive, and then I inverted it to have a descending melody rather than an ascending one (example 6.3). I chose to begin with the same rhythmic motive as the *Kyrie* motive for the first measure and then deviate from the rhythm by repeating the dotted quarter and eighth note and then ending on a quarter note tied to a half note. By keeping part of the rhythm of the *Kyrie*, I created a connection between the two motives despite their melodic differences.

Example 6.3 *Christe eleison* motive, mm. 64-66



One of the issues that arose with composing the Kyrie had to do with the repeated text. Because the Kyrie only consists of three short phrases, each with two words—*Kyrie eleison. Christe eleison. Kyrie eleison.*—I knew that I had to maintain musical interest while repeating the same text multiple times. Once I had composed the first *Kyrie* section, I decided to follow a similar approach to the middle *Christe* section and then repeat the *Kyrie* almost verbatim, with a few alterations at the end to make it sound more final.

I distinguished the three sections of the Tract by the use of the mezzo-soprano soloist and the choir. Both the soloist and the choir open and close the movement with the soloist performing almost exclusively by herself in the middle section, with the exception of two short moments. I chose to use call and response throughout this movement because it is such an important aspect of sacred music, with even modern Catholic churches using a cantor to present music that is then repeated by the congregation, and this makes up the main idea for the movement, seen in example 6.4.

Example 6.4 Tract call and response theme, mm. 3-6

Mezzo

3 *ff*

Ab - sol - ve, Do - mi - ne,

S

p

Ab - sol - ve, Do - mi - ne,

A

p

Ab - sol - ve, Do - mi - ne,

T

p

Ab - sol - ve, Do - mi - ne,

B

p

Ab - sol - ve, Do - mi - ne,

The main feature of this theme is the ascending major seventh leap in the word *Absolve* which is followed by a pronounced rhythmic motive. The second time the soloist sings the words *Absolve Domine* the major-seventh ascending leap inverts to a minor-second descent on *Absolve*, and the rhythm on *Domine* undergoes augmentation. The choir answers this new call with the original response (example 6.5).

Example 6.5 Tract second call and response, mm. 6-11

Mezzo

6 *p* *mp* *mf*

Ab - sol - ve, ab - sol - ve, Do - mi - ne,

S

f

Ab - sol - ve, Do - mi - ne,

A

f

Ab - sol - ve, Do - mi - ne,

T

f

Ab - sol - ve, Do - mi - ne,

B

f

Ab - sol - ve, Do - mi - ne,

The Tract came easily in the compositional process, thanks to the pre-planning I had completed. The only issue that was brought to my attention was that I had originally set the word *Absolve* the way it is read in English—with two syllables, rather than the way it is pronounced in Latin—with three syllables. I wrote the instrumental parts to complement the voices, but not to overpower them, especially because the mezzo-soprano soloist sings without the help of the choir and often in a lower register where her dynamic power is constricted. For this reason, I limited the number of instruments playing against her solo and placed them in ranges that would not overpower her.

The Sequence: *Dies irae* was the second movement that I composed, and I decided to define the three sections by the important parts of the text—*Dies irae*, *Tuba*, *mirum*, and a recapitulation of *Dies irae*. The movement begins with the *Dies irae*, a sequence of staccato eighth notes in the second half of the measure and is a rhythmic motive more than a melodic

motive. After this rhythmic motive has been introduced in two voices, the last two voices enter with a compressed version of the motive (example 6.6).

Example 6.6 Sequence: Dies irae rhythmic motive, mm. 4-17

The musical score for Example 6.6, titled "Sequence: Dies irae rhythmic motive, mm. 4-17", is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is divided into three systems, each starting with a measure number (4, 10, and 14 respectively).

System 1 (mm. 4-9): The Soprano and Alto parts are silent. The Tenor and Bass parts enter with a "Chant-like" motive marked *mp*. The lyrics are: "Di-es ir-æ! di-es il-la Sol-vet sæ-clum in fa-vil-la: Te-ste Da-vid cum Si-by-l-la!".

System 2 (mm. 10-13): All four voices enter with a "Chant-like" motive marked *mf*. The lyrics are: "Di-es ir-æ! di-es il-la Sol-vet sæ-clum in fa-vil-la: Te-ste Da-vid cum Si-by-l-la! Quan-tus tre-mor est fu-tu-rus, Quan-do iu-dex".

System 3 (mm. 14-17): The Soprano and Alto parts continue with the "Chant-like" motive marked *mf*. The Tenor and Bass parts enter with a compressed version of the motive. The lyrics are: "tre-mor est fu-tu-rus, Quan-do iu-dex est ven-tu-rus, Cun-cta stric-te di-scus-su-rus! est ven-tu-rus, Cun-cta stric-te di-scus-su-rus!".

The second section of the movement, the *Tuba, mirum*, has a motive that the brass introduced in m. 1 (example 6.7). The choir first sings this motive on the *Dies irae* text in mm. 22-25 and then expands it on the text *Tuba, mirum* in mm. 77-87. The brass introduce this section, rather than the choir, with a fanfare that will become the main theme for the Sequence: Quid sum miser movement.

Example 6.7 Sequence: Dies irae second motive in brass, mm. 1-4

Example 6.7 is a musical score for four brass instruments: Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Euphonium (Euph.), and Tuba. The tempo is marked as ♩ = 120. The key signature has one flat (B♭). The time signature changes from 3/8 to 6/8 in measure 3, and then to 4/4 in measure 4. All instruments play a fanfare-like motive, starting with a half note followed by a quarter note, then a half note, and finally a half note. The dynamics are marked with a forte (f) in measure 1.

The final section of the Sequence: Dies irae combines the two motives introduced throughout the movement. The choir returns to singing the *Dies irae* motive in m. 88, after having sung the *Tuba, mirum* motive in mm. 75-87. The choir continues with the *Dies irae* motive through m. 115 and then switches back to the *Tuba, mirum* motive in m. 116 through the end of the movement. Because the two Sequence movements are the central movements of the Requiem and the motives are not found anywhere else in the work, I wanted to ensure that the motives would be embedded in the mind of the listener.

A few issues did arise while composing this movement, mostly related to the text setting. The first problem that I had was because I know the Mozart *Requiem*'s Dies irae movement very well and my biggest concern was with ensuring that mine did not copy that one. I also had a few issues with setting the text in such a way that the stress would fall correctly. It came down to a choice between perfectly following the text stresses while having to alter my motives or, on the other hand ignoring some of the stresses and keeping the motive intact. I chose to maintain my motive and to let some of the syllables fall on unstressed beats.

The fifth movement of the Requiem, the Sequence: Quid sum miser, has two motives with one beginning and ending the movement and the second one in the middle. I took the first motive, as mentioned above, from the brass fanfare in the Sequence: Dies irae movement (example 6.8), slowed it down, assigned it to the choir, and reorchestrated it (example 6.9). The purpose behind using the brass fanfare from the first Sequence movement later in Quid sum miser was to create a connection between these two movements. This theme returns in the last section of the movement.

Example 6.8. Sequence: Dies irae brass fanfare, mm. 44-49



Example 6.9 Sequence: Quid sum miser first motive, mm. 11-17

11 $\text{♩} = 80$ *mf*

S *mf* Quem — pa - tro - num ro - ga - tu - rus, —

A *mf* Quid — sum mi - ser tunc dic - tu - rus? Quem — pa - tro - num ro - ga - tu - rus, —

T *mf* Quid — sum mi - ser tunc dic - tu - rus?

B *mf* Quem — pa - tro - num ro - ga - tu - rus, —

I wanted the second motive to differ from the first motive, so I wrote it with longer note values and switched the time signature to 6/5 from 5/8, but I also wanted to have some similarities, so I kept the melismas and the general pacing of the text, as seen in example 6.10. My hope was that this middle section would sound like a pared-down version of the first theme without being too simple. I realize that setting the second motive as a simplification of the first motive would have been easier for the performers to learn and perform, but I also wanted to keep interest for the listeners.

Example 6.10 Sequence: Quid sum miser second motive, mm. 56-66

56 *f* *poco a poco dim.*

S Iu - ste iu - dex ul - ti - o - nis, Do - num fac re - mis - si -

62 *p*

S o - nis An - te di - em ra - ti - o - nis.

The problems that occurred while composing the Sequence: Quid sum miser were partly due to text setting and partly due to making the movement feel complete with the instrumental parts. Because I took music that I had written for instruments and decided to put it in the voice and add text, I knew that I would have to be very careful with how I set the text. Like with the first Sequence movement, I had to choose between maintaining the motive throughout or making all of the strong syllables fall on strong beats and again I chose to maintain the motive. The problem with the instrumental parts was that I struggled to come up with a good way to begin the movement so that it did not feel too abrupt. Eventually I decided to take the instrumental part in m. 35 and expand that into an opening gesture.

The Pie Jesu, like the Tract, separates into three sections through the use of the choir and soloist, in this case a bass soloist. The bass soloist and choir sing together through the first section, then the bass sings alone through the middle section with the choir entering with the final section. This movement is connected to the Tract movement, so the main motives are similar with an opening ascending leap of a minor seventh followed by a slowly descending line (example 6.11). The second section does not have a separate motive, but has the soloist expanding the motive.

Example 6.11 Pie Jesu motive, mm. 1-5

Example 6.11 is a musical score for the Pie Jesu motive, measures 1-5. It features five vocal parts: Bass Solo, Soprano, Alto, Tenor, and Bass. The time signature is 3/4. The key signature has one sharp (F#). The Bass Solo part begins with a forte (f) dynamic, while the other four voices enter in measure 4 with a mezzo-piano (mp) dynamic. The lyrics are "Pi - e Je - su Do - mi - ne,".

The Sanctus text has a much more uplifting tone than any of the others, so I chose to write it so that the music would capture the uplifting, joyous tone. This also means that this movement does not share motives or themes with any other movement in the Requiem. The three sections of this movement are divided by both the text and the performing forces. The opening and closing sections use the full ensemble, as does the text *Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua. Hosanna in excelsis*. In the middle section, only the woodwinds, marimba, bass drum, and tenor soloist perform with the text *Benedictus qui venit in nomine Domini. Hosanna in excelsis* to add a sense of reverence to the movement and give it a more personal feel.

I introduced the main theme for the Sanctus first in the instrumental introduction for the movement before the soloist and choir sing it (example 6.12), and this theme is therefore easily remembered by listeners when it returns at the end of the movement. The theme, seen in example 6.12, shows an isolated version with just the tenor solo, on which the choral and instrumental

parts were based. The focus of this theme was to set the text differently from the other movements: bouncy, light, and spirited.

Example 6.12 Sanctus theme, mm. 24-60

24 **f**
T 8 Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus De - us Sa - ba - oth; 6

34 **f**
T 8 ple - ni - sunt cae - li et ter - ra glo - ri - a tu - a. 6

44 **mf**
T 8 Ho - san - na in ex - cel - sis. 6

55 **f**
T 8 Ho - san - na in ex - cel - sis.

The only problem that I had while composing the Sanctus was how to ensure that this movement still sounded like it belonged with the rest of the Requiem because of the lack of parallel movements. I believe that because the movement has the same performing forces as other movements of the composition, and because it was also written with a similar composition technique, it clearly belongs.

The performing forces make the distinction between the three sections of the In Paradisum, much like other movements. In this case, the choir and the three soloists perform throughout the opening and closing sections, while the soloists sing almost exclusively in the middle section. The only exception being on the text *Chorus Angelorum te suscipiat* (May a choir of angels

welcome you) where the soloists state the text first without the choir and then state the text again with the choir. I hope it sounds as if the soloists are stating it as a request and then the choir, acting as the angel choir, join in on the prayer.

I chose to have the In Paradisum be a parallel movement with the Tract and the Pie Jesu, though it is a much less obvious parallelism than that between the Tract and the Pie Jesu. In the In Paradisum, the motive of the ascending-seventh leap in the Tract and Pie Jesu becomes a descending leap of a minor seventh, as seen in example 6.13. Another element of the motive is the rhythm—three eighth notes, a dotted half note, and a dotted quarter note, elements of which are prevalent throughout the movement.

Example 6.13 In Paradisum motive, mm. 7-8, compared to Tract, mm. 3-4, and Pie Jesu motive, mm. 1-3

The image displays three musical motives side-by-side on a single staff. The first motive, labeled 'In Paradisum', is in 6/8 time, marked *mp*, and consists of three eighth notes (G4, A4, B4) followed by a dotted half note (C5). The second motive, labeled 'Tract', is in 4/4 time, marked *ff*, and consists of three eighth notes (G4, A4, B4) followed by a dotted half note (C5). The third motive, labeled 'Pie Jesu', is in 3/4 time, marked *f*, and consists of three eighth notes (G4, A4, B4) followed by a dotted half note (C5). The lyrics 'In pa - ra - di - sum', 'Ab - sol - ve, Do - mi - ne,', and 'Pi - e Je - su Do - mi - ne,' are written below the notes.

The Agnus Dei has the three sections, this time based on the three iterations of the text. My goal for this movement was to state the text only three times in each voice and to compose it in a way that would keep the interest of the listeners but without being simply two identical repetitions of the original. The movement begins with the sopranos and tenors singing the first line of the Agnus Dei text all the way through—*Agnus Dei, qui tollis peccata mundi, dona eis requiem*. The altos and tenors immediately follow them with the same melody transposed down a perfect fourth. After a measure's rest, the sopranos enter with the same theme they sang before

but this time the altos join them two measures later, transposed down a perfect fifth to better complement the soprano line. After the altos finish, the tenors enter on another new interval—up a major second from the original, which is also the pitch on which the altos just ended. The basses follow two measures later down a perfect fifth from the tenors' original pitch. There is another measure's rest before the final iteration of the text, which is different: *Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam*. The sopranos enter first again on the original pitch level, then altos follow just as they did in the second statement of the text. The tenors are next to enter, this time two measures after the altos and this time a perfect fifth below the starting alto pitch, and the basses follow two measures later another perfect fifth down from the tenor opening pitch.

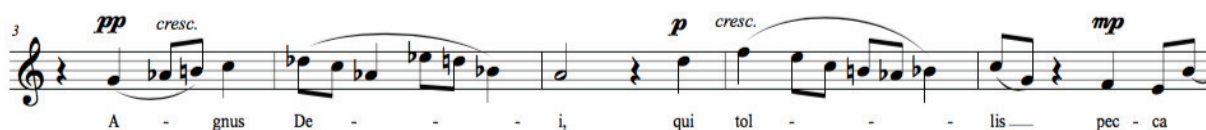
The entire Agnus Dei movement is based on the opening statement of the words *Agnus Dei* in the sopranos and tenors, seen in example 6.14. This motive is made up of a descending perfect fourth, ascending minor second, and then a descending major second, and is introduced in the first measure by the sopranos, tenors, and marimba. I wanted a motive that would be easily recognized throughout the movement to signify that the text was beginning again, so even a listener unfamiliar with the text would know that the main theme had begun.

Example 6.14 Agnus Dei motive, mm. 1-2

The musical score for Example 6.14 shows the Agnus Dei motive for measures 1-2. It is written for Soprano, Alto, and Tenor. The Soprano and Tenor parts are in 4/4 time and feature a descending perfect fourth, ascending minor second, and descending major second motive. The Alto part is in 4/4 time and features a descending perfect fifth motive. The Soprano and Tenor parts are marked with a piano (pp) dynamic. The lyrics 'A - gnus De - i,' are written below the Soprano and Tenor staves.

I also composed this movement to have those specific intervals prevail throughout, but not in a way that sounds like the same motive performed over and over again. Major and minor seconds are found all throughout the movement; perfect fourths are present in less obvious ways. For example, in mm. 3-7 (example 6.15), there are several fourth or fifths, but they are hidden. In m. 3, there is a fourth between the G and the C, in m. 4 there are two fourths between the D-flat and the A-flat and between the E-flat and the B-flat, as well as a fifth between the A-flat and the E-flat. Mm. 5 and 6 have hidden fourths and m. 7 has leaps of both a fourth and a fifth.

Example 6.15 Agnus Dei, mm. 3-7



The greatest difficulty with writing this movement was finding three different ways to use the same melody. I went through several attempts trying to get the vocal parts to fit together in a way that made sense musically with the rest of the Requiem and also was not too difficult for the performers. The way that I chose to set the text would allow the choir to learn the opening melody sung by the sopranos and tenors, and then, once everyone learned that theme, all they would have to do is transpose their parts to the different pitch levels. The parts are still difficult to put together, but I am very happy with the end result.

The final movement of the Requiem is the Libera me, which has two parallel movements: the Introit and the Agnus Dei. The movement begins with a motive similar to that of the Agnus Dei (example 6.16), with the same intervallic relationships, though not the same rhythm. The

idea behind the motivic relationship between the two movements was to mirror the Introit and Kyrie shared motives at the beginning with the Agnus Dei and Libera me shared motives at the end of the Requiem.

Example 6.16 Agnus Dei, mm. 1-2, and Libera me motives, mm. 15-18

The musical score shows four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The first section, labeled 'Agnus Dei', is in 3/4 time and marked *pp*. The lyrics are 'A - gnus De - i,'. The second section, labeled 'Libera me', starts at measure 15 and is in 3/4 time, marked *f*. The lyrics are 'Li - be - ra me, Do - mi - ne,'. The score includes dynamic markings (*pp*, *f*) and articulation marks (accents) over the notes.

The Libera me also shares motives with the Sequence: *Dies irae*, though only briefly, and the Introit. In mm. 63-70, there is a brief recap of the *Dies irae* motive, but I immediately moved through this section to music from the Introit with the return of the text *Requiem aeternam*. Thus, the three sections of the Libera me are separated by the motives used: the first section uses the Agnus Dei/Libera me theme, the second section begins with the borrowed *Dies irae* theme, and the final section makes use of the Introit motive.

The only aspect I struggled with when composing this movement was how to make all of the different themes and motives work in one movement without sounding like they did not belong. I found that by carefully manipulating the transitions, I could make these three themes all

work together and create a movement that not only completes the entire composition, but also acts as a reminder of all of the music that came before it.

While I definitely struggled with certain aspects of writing a Requiem, much of the success in the compositional process came through pre-planning. While writing, I put great emphasis on composing the music and setting the text for the voices because I feel like they are the most important part of the composition. However, I was aware that the music that I was writing was very difficult. In the next chapter, I will discuss some of the performance issues that come with performing the work.

Chapter 7

Performance Considerations and Conclusion

Naturally, each composer hopes that others will choose to perform her or his compositions, and I am no exception to this. In this chapter I will describe challenges and considerations that may arise during rehearsal and performance of *Requiem* (Appendix 1). These considerations include challenges of instrumentation, possible alternate versions, and possible rehearsal issues.

Performance Considerations

I believe that the instrumentation could pose a challenge for a few reasons. I see *Requiem* as a work for a medium to small choir, with a maximum forty-eight singers: six voices per part in an 8-part divisi (SSAATTBB). This would mean that each person would need to be very confident with his or her own part, especially with a smaller choir. The ensemble also uses three soloists, mezzo-soprano, tenor, and bass, who can be brought in separately or come from the choir. If they do come from the choir, though, this would mean one less of each of those voices in the choir and risk of imbalance among the remaining members of that section.

The instrumentation required is also a bit untraditional, because it is a chamber wind ensemble, rather than a more traditional orchestra. The ensemble I wrote for has woodwinds (flute, oboe, B-flat clarinet, bass clarinet, and bassoon), brass (horn in F, B-flat trumpet/piccolo trumpet, euphonium, and tuba), and four percussionists playing the marimba, xylophone, vibraphone, tubular bells, tam-tam, bass drum, snare drum, suspended cymbals, brake drum, and five tom drums.

There are a few reasons I did not write for orchestra. Primarily I chose a small instrumental ensemble in order to balance a small choir. Also, in the past I have found it difficult to find string performers to play some of my pieces, so I chose to write for a chamber wind ensemble rather than a chamber string orchestra. I chose not to use a piccolo because of the strength of that instrument and the fear that it could overwhelm the rest of the ensemble. I also felt that the English horn was not needed because the bass clarinet and bassoon could cover the range and that allowed me to keep the ensemble size smaller. The piccolo trumpet, played by the B-flat trumpeter, is only used in one movement—the Sequence—but because it performs a solo, it is important that the instrument not just be available, but also that the player is competent on the instrument. I also chose to use a euphonium instead of a trombone. While writing the Requiem, I had several teachers ask me why I had made this choice and there are a few reasons. First, I have known several very talented euphonium players, and I tend to prefer the timbre to that of the trombone. Second, I think that the euphonium has a slightly more mellow and less forceful sound than the trombone, which I thought would complement the smaller ensemble better. I know that the trombone is a more traditional choice because it is used in an orchestra rather than a euphonium. Each of the six Requiems I analyzed in chapters 3 and 4 used trombones and, in the Tuba mirum movement of Wolfgang Amadeus Mozart's *Requiem in D Minor*, the trombone has a solo with the word *Tuba* (The trumpet). Even so, I have chosen not to use it, knowing that this was not a common decision.

Of course, I realize that some choral ensembles may not be able to engage this chamber wind ensemble for a full performance, so I have considered creating an alternate version or versions of the work. I originally intended to write an alternate version for choir and organ, however I am still learning about the organ and how to write for it, so I may instead make a four-

hand piano version. A primary concern for any alternate versions would be deciding what elements from the wind ensemble to omit without losing grandiosity, depth, and timbral variety because of smaller forces.

The biggest barrier to getting the work performed is rehearsal issues. At the set tempi, the work lasts about an hour; with no purely instrumental movements, the choir has significant music to learn. I have tried to mitigate this concern by making each movement begin and end fairly similarly. However, I am not going to assume that a choir would need significantly less time on account of these repetitions. For each minute of music, a choir may need thirty to sixty minutes of rehearsal, depending on difficulty. So this *Requiem* would require 1,800 to 3,600 minutes of rehearsal. By these calculations, it could take between thirty-three and sixty-six hour-long rehearsals to learn the composition. The amount of rehearsal time could be reduced if choir members will practice parts outside of rehearsal time. There are also a few movements where the choir has very little to learn.

Requiem is a very chromatic composition, with a fairly dissonant harmonic language. While I did strive to write singable lines for each part, those lines are still difficult. Singers are asked to sing passages with many half steps, where intonation can be very difficult, no matter how good the singer. Putting the choral parts together also creates difficulties because the harmonic language is often very dissonant and keeping all the parts in tune will be extremely important when the instrumental ensemble is added to the choir.

The rhythmic complexity of the composition is another difficult factor in putting together a performance. There are several instances throughout *Requiem* where twos are set against threes, fives, sixes, or sevens. The most rhythmically different movement is the Sequence: *Quid sum miser*. Example 7.1 shows the opening lines of the movement. Not only does the movement

alternate between 4/4 and 5/8 time signatures, but the choir, who sings mostly in 5/8, will have to work hard to figure out all of the text placements. Even with the moderately slow tempo, the movement will require a lot of rehearsal time to get it to perfection.

Example 7.1 Opening choral part in Sequence: Quid sum miser, mm. 11-14

Example 7.1 shows the opening choral part in Sequence: Quid sum miser, mm. 11-14. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The tempo is marked as 80 (♩ = 80). The key signature has two flats (B-flat and E-flat). The time signature is 5/8. The Soprano part starts with a rest, then enters with a melodic line. The Alto and Tenor parts enter with a melodic line. The Bass part starts with a rest, then enters with a melodic line. The lyrics are: 'Quid sum mi - ser tunc dic - tu - rus? Quem'. The dynamics are marked as mf (mezzo-forte).

Requiem also makes use of some extremes in the ranges for both the voices and the instruments. The choir is often asked to sing high or low in their respective registers as well as occasionally being required to sing at the extremes for a longer span of time. The instrumentalists also move into the extremes of the ranges, though they are not often required to stay at those extremes for extended periods.

The most difficult aspect of learning the *Requiem* will be to put the entire ensemble together. The instrumental parts do often double the choir, but those parts are mixed in with other parts that are independent of the choir, which will make it difficult for choir members who are not extremely confident in their parts. However, I believe that once the choir members learn

what to listen for, the instrumental parts will assist the choir to find their notes and feel confident about their entrances. *Requiem* could be performed by a good collegiate choir with a dedicated and equally skilled chamber ensemble, however the amount of time it would take to learn the composition would prevent most to take on the task. I believe that the best performance of the full composition would come from a professional choir with professional instrumentalists making up the chamber ensemble.

Conclusion

Writing a Requiem was one of the hardest things I have ever done, but I am ultimately proud of the piece in its final form. Although I could have composed my *Requiem* without considering all of the Requiems that precede it, I believe that it is a stronger composition because it connects to works from the past.

The requiem has a long and impressive history with many wonderful works in a vast array of styles. This dissertation only begins to explore the history of the requiem and focuses on only six examples, but in truth, the entire genre influenced my work in some way. The Requiems of Wolfgang Amadeus Mozart, Luigi Cherubini, Gabriel Fauré, Benjamin Britten, Christopher Rouse, and John Tavener were exceedingly helpful in my journey of completing my *Requiem* and influencing my decisions along the way, especially when it came to matters of form, symmetry, and text setting.

I composed my *Requiem* over a course of two years. The idea began after a class assignment where I had to study Fauré's *Requiem*, Op. 48 and I found his use of symmetry fascinating. After beginning to compose the Introit movement, I decided which movements I wanted to compose and planned out the rest of the work. With the Requiem completed, I feel as though I have completed a milestone in my composing career. My *Requiem* is not only important

to me for personal reasons, but it also pushed me to think about my composition as it fits into a genre and what sets my *Requiem* apart from others. With my decision to follow some conventions and to disregard others, I believe that I have created a unique Requiem that makes a distinct contribution to the genre.

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Requiem

S.R. Kisselbaugh

Requiem

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Instrumentation

Chamber Wind Ensemble:
Flute
Oboe
Clarinet in B-flat
Bass Clarinet
Bassoon
Horn in F
Trumpet in B-flat / Piccolo Trumpet
Euphonium
Tuba

Percussion (4 performers):
Marimba
Xylophone
Vibraphone
Tubular Bells
Tam-Tam
Bass Drum
Snare Drum
Suspended Cymbal
Brake Drum
Tom Drums (5)

Voices:
Mezzo Soprano Solo
Tenor Solo
Bass Solo
SSAATTBB Choir

Duration – 1 hour

Score in C

Requiem

Introit

S.R. Kisselbaugh

$\text{♩} = 80$

The musical score is for the 'Introit' of a 'Requiem' by S.R. Kisselbaugh. It is in 4/4 time with a tempo of 80 beats per minute. The score is written for a large ensemble, including woodwinds, brass, percussion, and vocal staves. The woodwind section consists of Flute, Oboe, Clarinet in B \flat , Bass Clarinet, and Bassoon. The brass section includes Horn in F, Trumpet in B \flat , Euphonium, and Tuba. The percussion section features a Sus. Cymbal (L.R.), Xylophone, Tamtam (L.R.), and Bass Drum. The vocal section includes Soprano, Alto, Tenor, and Bass staves. The score begins with a *ff* (fortissimo) dynamic, which quickly transitions to *p* (piano). The woodwinds and brass play a melodic line, while the percussion provides a rhythmic accompaniment. The score includes various dynamic markings such as *ff*, *p*, *mp*, and *mf*, as well as articulation marks like accents and slurs. The vocal staves are currently empty, suggesting that the vocal parts are to be added later.

Flute
Oboe
Clarinet in B \flat
Bass Clarinet
Bassoon
Horn in F
Trumpet in B \flat
Euphonium
Tuba
Xylophone
Percussion
Soprano
Alto
Tenor
Bass

9

Fl *mf* *cresc.*

Ob *mf* *cresc.*

B♭ Cl *p* *mp* *cresc.*

B Cl *mp* *cresc.*

Bsn *p* *mp* *cresc.*

Hn *mp* *mp*

B♭ Tpt *mf* *mp*

Euph

Tuba *mp*

Xyl *mp* *mp*

Perc 9 Snare Drum *p* *mf* *cresc.*

16

Fl *pp*

Ob *pp*

B \flat Cl *pp*

B Cl *pp* *p*

Bsn *mp*

Hn *mp*

B \flat Tpt *mf* *mp*

Euph *pp*

Tuba *pp*

Xyl *fp* *mp*

Perc *mf* Bass Drum

S *mp*
Re - qui-em ae - ter - nam, ae -

A *mp*
Re - qui-em ae-ter - nam, Re - qui-em ae - ter - nam, ae -

T *mp*
Re - qui-em ae -

B *mp*
Re - qui - em ae-ter - nam,

24

Fl *mf* *p* *mf* *mp* 6

Ob *mf* *p*

B^b Cl *mf* *mf* *mf*

B Cl *mf* *p* *mf*

Bsn *mf* *mf* *mf* *p*

Hn *p* *mf*

B^b Tpt *p* *mp*

Euph *mp*

Tuba *p*

Perc 24 Snare Drum *mp* 6

S ter - nam, Re - qui - em! Re - qui - em!

A ter - nam, Re - qui - em! Re - qui - em!

T 8 ter - nam, Re - qui - em! Re - qui - em!

B Re - qui - em! Re - qui - em!

31

Fl

Ob

B \flat Cl

B Cl

Bsn

Hn

B \flat Tpt

Euph

Tuba

Xyl

Perc

mp

mf

mp

mf

mp

mf

mp

mf

f

mp

5

6

7

5

6

6

35

Fl *f* *mp* 5

Ob *mf* *f* *mp* 5

B♭ Cl *f* *mp* 7 6 *mp*

B Cl *mp* 6 *mp* *mp*

Bsn *mp* *mp* *mf*

35

Hn *f*

B♭ Tpt *mf* *mp*

Euph

Tuba *mf*

35

Xyl *mf* 7

35

Perc *mp* 7 6 7 5 6 5

40

Fl *mf* *mp* *mp* *p*

Ob *mp* *mp*

B♭ Cl *mf* *mp*

B Cl *mf* *mp* *mp*

Bsn *mp*

Hn *mf*

B♭ Tpt *mf*

Euph *mp* *mf*

Tuba

Xyl *mf* *mp*

Perc *mp* *mp*

A Solo *mf*
Re - qui - em ae -

T Solo *mf*
Re - qui - em ae -

B Solo *mf*
Re - qui - em ae -

44

Fl *p* *p* *p*

Ob *mp* *mp*

B \flat Cl *p* *p* *p*

B Cl *mp* *mp*

Bsn *mp* *mp*

Xyl 44

Perc 44 *mp* *p*

A *mf* *mf*
 ter - nam do - na e - is, Do-mi - ne, et lux ____ per-pe - tu -

T *mf* *mf*
 ter - nam do - na e - is, Do - mi - ne, et lux et lux ____ per-pe - tu -

B *mf* *mf*
 ter - nam do - na e - is, Do-mi - ne, et lux ____ per-pe - tu -

48

Fl *mp* *mf*

Ob *mf*

B^b Cl *p* *mp*

B Cl *mf*

Bsn *mf*

Hn *mp* *mp*

Perc *p* *mp*

48

S *Tutti mp* *mp* <
Te de - cet hym - nus De - us, in

A *Tutti mp* *mp* <
a lu - ce - at e - is. Te de - cet hym - nus De - us, in

T *Tutti mp* *mp* <
a lu - ce - at e - is. Te hym - nus De - us, in

B *Tutti mp* *mp* <
a lu - ce - at e - is. Te hym - nus De - us, in

53

Fl *mf* *mp*

Ob *mf* *mp*

B \flat Cl *mp*

B Cl *mp* *mf*

Bsn *mp* *mf*

Hn *mp* *mp* *mp*

Xyl *mf* *mp*

Perc *mp* *mp*

S *mf*
Si - on, et ti - bi red - de-tur vo-tum in Je - ru - sa - lem. _____

A *mf*
Si - on, et ti-bi red - de - tur vo-tum in Je-ru - sa - lem. _____

T *mf*
Si - on, in je - ru - sa - lem.

B *mf*
Si - on, in je - ru - sa - lem.

59

Fl *mf* *p* 5

Ob *mp* *mf* *mp*

B^b Cl *p* 3 *mp* *p*

B Cl *mp* *mf* *mp*

Bsn *mp* *mf* *mp*

Hn *mp* 3 *mp*

Xyl *p* 6

Perc *mp* 5

S *Tutti mf*
Re - qui - em ae - ter - nam

A *Solo mf* *Tutti mf* *Solo mp* *Tutti*
Re - qui - em ae - ter - nam, Re - qui - em ae - ter - nam do - na e - is, Do - mi - ne,

T *Solo mf* *Tutti mf* *Solo mp*
8 Re - qui - em ae - ter - nam Re - qui - em ae - ter - nam do - na e - is, Do - mi - ne,

B *Solo mf* *Tutti mf* *Solo mp*
Re - qui - em ae - ter - nam Re - qui - em ae - ter - nam do - na e - is, Do - mi - ne,

65

Fl *mf* *p* *mf*

Ob *mf* *mp* *mf*

B \flat Cl *mp* *p* *p*

B Cl *mf* *mp* *mf*

Bsn *mf* *mp* *mf*

Hn *mp*

Xyl *mp*

65 Tutti *mp* *p*

S do-na e - is, Do - mi - ne, et lux

A *mp* *Solo p* *Tutti p*

A do-na e - is, Do - mi-ne, et lux per-pe - tu - a lu - ce - at e - is. et lux

T *Tutti mp* *Solo p* *Tutti p*

T do - na e - is, Do - mi-ne, et lux et lux per-pe - tu - a lu - ce - at e - is. et lux

B *Tutti mp* *Solo p* *Tutti p*

B do-na e - is, Do - mi-ne, et lux per-pe - tu - a lu - ce - at e - is. lux

71

Fl *f* *mp* *f*

Ob *f* *mf* *f*

B \flat Cl *mf* *mp* *mf*

B Cl *f* *mf* *f*

Bsn *f* *mf* *f*

Hn *mf* *mf*

Xyl *mf*

71

S *mf* *Tutti mp*
et lux — per-pe-tu - a — lu - ce - at e - is. Te de-cet hym-nus

A *mf* *Solo mf* *Tutti mp*
et lux — per-pe-tu - a — lu - ce - at e - is. Te de - cet Te de - cet hym - nus

T *mf* *Solo mf* *Tutti mp*
et lux et lux per-pe-tu - a — lu - ce - at e - is. Te de - cet Te hym-nus

B *mf* *Solo mf* *Tutti mp*
et lux — per-pe-tu - a lu - ce - at e - is. Te de - cet Te hym - nus

77

Fl *f* *f* *f*

Ob *f* *f* *f*

B \flat Cl *f* *mf*

B Cl *f* *f* *f*

Bsn *f* *f* *f*

Hn *f* *mf*

Xyl *f*

S *mp* *f* *f*
De - us, in Si - on, in je - ru - sa - lem. Ex -

A *mp* *f* *f*
De - us, in Si - on, in je - ru - sa - lem. Ex -

T *mp* *f* *f*
De - us, in Si - on, et ti - bi red - de - tur vo - tum in je - ru - sa - lem. Ex -

B *mp* *f* *f*
De - us, in Si - on, et ti - bi red - de - tur vo - tum in je - ru - sa - lem. Ex -

84

Fl *poco a poco dim.* *mf poco a poco dim.* *mp cresc.* *f dim.*

Ob *poco a poco dim.* *mf poco a poco dim.* *mp cresc.* *f dim.*

B
Cl *poco a poco dim.* *mf poco a poco dim.* *mp cresc.* *f dim.*

Bsn *poco a poco dim.* *mf poco a poco dim.* *mp cresc.* *f dim.*

S *poco a poco dim.* *mf poco a poco dim.* *mp cresc.* *f dim.*
 au - di or - a - ti - o - nem me - am; ad te om - nis ca - ro ve - ni - et. Ex - au - di, ex - au - di or - a - ti - o -

A *poco a poco dim.* *mf poco a poco dim.* *mp cresc.* *f dim.*
 au - di or - a - ti - o - nem me - am; ad te om - nis ca - ro ve - ni - et. Ex - au - di, ex - au - di or - a - ti - o -

T *poco a poco dim.* *mf poco a poco dim.* *mp cresc.* *f dim.*
 au - di or - a - ti - o - nem me - am; ad te om - nis ca - ro ve - ni - et. Ex - au - di, ex - au - di or - a - ti - o -

B *poco a poco dim.* *mf poco a poco dim.* *mp cresc.* *f dim.*
 au - di or - a - ti - o - nem me - am; ad te om - nis ca - ro ve - ni - et. Ex - au - di, ex - au - di or - a - ti - o -

94

Fl *mp cresc.* *mf* *f* *ff*

Ob *mp cresc.* *mf* *f*

B \flat Cl *p cresc.* *mf* *f* *ff*

B Cl *mp cresc.* *mf* *f* *ff*

Bsn *mf cresc.* *mf* *f* *ff*

Hn *p cresc.* *mf* *f*

B \flat Tpt *p cresc.* *mf* *f* *ff*

Euph *p cresc.* *ff*

Tuba *pp cresc.* *mf* *f* *ff*

Perc 94 *p cresc.* *f* *f* *ff*

Tamtam Bass Drum Tamtam

S *p* *mf* *f* *ff*
nem me - am; Re - qui - em! Re - qui - em! Re - qui - em! —

A *p* *mf* *f* *ff*
nem me - am; Re - qui - em! Re - qui - em! Re - qui - em! —

T *p* *mf* *f* *ff*
nem me - am; Re - qui - em! Re - qui - em! Re - qui - em! —

B *p* *mf* *f* *ff*
nem me - am; Re - qui - em! Re - qui - em! Re - qui - em! —

101

Fl *ff* *mf* *mp*

Ob *ff*

B
Cl *ff*

Bsn *ff* *mf* *mp*

Hn *mf* *mp* *mp*

B^b
Tpt *mf* *mp* *mp*

Euph *mf* *mp* *mp*

Tuba *mf* *mp* *mp*

Perc 101 L.R. Bass Drum *mf* *mp* *mp*

S 101 *mf* *mp* *mp* *mf*

Re-qui-em ae - ter-nam, Re - qui-em ae - ter - nam do - na e - is, Do-mi - ne, et lux per - pe - tu - a

A *mf* *mp* *mp* *mf*

Re-qui-em ae - ter-nam, Re - qui-em ae - ter - nam do - na e - is, Do-mi - ne, et lux per - pe - tu - a

T *mf* *mp* *mp* *mf*

Re-qui-em ae - ter-nam, Re - qui - em ae - ter - nam do - na e - is, Do-mi - ne, et lux per - pe - tu - a

B *mf* *mp* *mp* *mf*

Re-qui-em ae - ter-nam, Re - qui - em ae - ter - nam do - na e - is, Do-mi - ne, et lux per - pe - tu - a

This musical score is for the 'Requiem' section, spanning measures 110 to 115. It features a variety of instruments and vocal soloists.

Woodwinds: Flute (Fl), Oboe (Ob), Bassoon (Bsn), Clarinet in Bb (Cl), Bass Clarinet (B Cl), and Horn (Hn). The woodwinds play melodic lines with dynamic markings of *mp*, *mf*, *f*, and *ff*.

Brass: Trumpet in Bb (Tpt), Euphonium (Euph), and Tuba. The brass instruments provide harmonic support and melodic fragments, with dynamics ranging from *p* to *ff*.

Percussion: L.R. Snare Drum, Bass Drum, and Tamtam. The percussion section includes complex rhythmic patterns, including triplets and crescendos, with dynamics like *p*, *mp*, *f*, and *ff*.

Vocal Soloists: Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocalists perform the 'Requiem' text, with lyrics such as 'lu-ce-at e-is.', 'Re-qui-em!', and 'Re-qui-em!'. The vocal parts are marked with dynamics from *mp* to *ff*.

The score is written in 3/4 time and includes various musical notations such as slurs, ties, and dynamic markings to guide the performance.

Kyrie

$\text{♩} = 80$

The musical score is for a piece titled "Kyrie" in 3/4 time, with a tempo of 80 beats per minute. The score includes parts for Flute, Oboe, Clarinet in B \flat , Bass Clarinet, Bassoon, Marimba (treble and bass), Soprano, Alto, Tenor, and Bass. The woodwinds and bassoon have melodic lines with various dynamics. The percussion (Marimba) has a rhythmic accompaniment. The vocal soloists (Soprano, Alto, Tenor, Bass) are currently silent, with the Bass part showing the beginning of a vocal line.

Flute
mp *mf* *fp* *mf*

Oboe
mp *f* *mf* *fp* *mf*

Clarinet in B \flat
mp *f* *mf* *fp*

Bass Clarinet
mp *f* *mf* *fp*

Bassoon
f *mf* *fp*

Marimba
mf

Marimba
mp *mf*

Soprano

Alto

Tenor

Bass
p
Ky - ri - e - le - i - son

10

Fl

Ob

B♭
Cl

B
Cl

Bsn

Mrb
1

Mrb
2

S

A

T

B

p

p

mp

p

mp

mp

p

p

Ky - ri - e - le - i - son

Ky - ri - e - le - i - son

Ky - ri - e - le - i - son

—

19

Fl *p* *mf*

Ob *p* *mf* *p*

B^b Cl

B Cl *f* *p*

Bsn *f* *mf*

Mrb 1

Mrb 2

S *p* *mf*
Ky - ri - e Ky-ri-e ri - e

A *mf*
Ky-ri-e Ky-ri-e Ky-ri-e e-le-i-son Ky-ri-e Ky-ri-e e-le-i-son e-le-i-

T *f* *p*
Ky - ri-e e-le-i-son Ky -

B *f* *mf*
Ky - ri-e e-le-i-son Ky-ri-e Ky-ri-e Ky-ri-e Ky-ri-e e-le-i-son

28

Fl *f* *mp* *mp*

Ob *mf*

B♭ Cl *mf*

B Cl *mf* *mp*

Bsn

Mrb 1 *mf*

Mrb 2 *mf*

S *mf* *mp*
Ky-ri - e Ky - ri - e Ky-ri - e Ky-ri - e Ky - ri - e Ky - ri - e

A *mp* *mf*
son Ky-ri - e Ky-ri - e e - le - i - son Ky - ri - e e - le - i - son Ky -

T *mf*
ri - e Ky - ri - e

B *f* *mp*
Ky - ri - e e - le - i - son Ky - ri - e Ky - ri - e

38

Fl

B
Cl

Mrb
1

Mrb
2

S

A

T

B

mp *mp* *mp* *mp*

mp *mf*

Ky - ri - e Ky - ri - e Ky - ri - e Ky -

- ri - e Ky - ri - e e - le - i - son Ky -

Ky - ri - e Ky - ri - e e -

mp *mf*

Ky - ri - e e - le - i - son Ky - ri - e Ky -

49

Fl

B
Cl

Mrb
1

Mrb
2

S

A

T

B

mp *mp* *mp* *mp*

mp

ri - e Ky - ri - e Ky - ri - e

- ri - e e - le - i - son Ky - ri - e

mp

le - i - son Ky - ri - e Ky - ri - e Ky - ri - e

- ri - e Ky - ri - e e - le - i -

61

Fl *mp* *mp* *mp* *mp* *mp* *fp*

Ob *fp*

B^b Cl *fp*

B Cl *mp* *mp* *fp*

Bsn *fp*

Mrb 1 *pp*

Mrb 2 *pp*

S
e - le - i - son

A
Ky - ri - e Ky - ri - e e - le - i - son

T
Ky - ri - e e - le - i - son

B
son Ky - ri - e Ky - ri - e *pp* poco a poco cresc. Chri - ste e - le - i - son

72

B
Cl

Bsn

Mrb
1

Mrb
2

72

mf

mf

72

p poco a poco cresc.

S

Chri - ste e - le - i - son — Chri - ste Chri - ste e - le - i - son

p poco a poco cresc.

A

Chri - ste e - le - i - son — Chri - ste Chri - ste Chri - ste e - le - i - son

pp poco a poco cresc.

T

Chri - ste e - le - i - son — Chri - ste Chri - ste Chri - ste e - le - i - son — e - le - i - son

B

— Chri - ste Chri - ste Chri - ste e - le - i - son — Chri - ste e - le - i - son

84

Fl

mf cresc.

mf

mf

mp

Ob

mf cresc.

mf

B \flat
Cl

mf cresc.

f

mp

B
Cl

cresc.

f

Bsn

cresc.

f

mf

mf

mp

84

S

Chri-ste Chri-ste Chri - ste e - le - i - son Chri - - - ste Chri - ste e - le - i - son —

f

mf

mp

A

Chri-ste Chri - ste e - le - i - son Chri - - - ste Chri - - - ste

f

mf

mp

T

Christe Chri-ste Chri - ste e - le - i - son Chri - - - ste

f

mf

mp

B

Chri - - - ste Chri-ste Chri - ste e - le - i - son Chri - ste e - le - i - son

f

mf

mp

95

Fl

Ob

B \flat Cl

B Cl

Bsn

fp

fp

fp

fp

fp

Mrb 1

mf *mp* *p*

Mrb 2

mf *mp* *p*

95 *mf* *mp* *p*

S

Chri - ste Chri - ste Chri - ste e - le - i - son

A

mf *mp* *p*

Chri - ste Chri - ste Chri - ste e - le - i - son

T

mf *mp* *p*

Chri - ste Chri - ste Chri - ste e - le - i - son

B

mf *mp* *p*

Chri - ste Chri - ste Chri - ste e - le - i - son

106

Fl *mf*

Ob *mf* *p*

B♭ Cl *p*

B Cl *p* *mp*

Bsn

Mrb 1 *mf*

Mrb 2 *p* *mf*

S *p* Ky - ri - e - le - i - son _____ Ky -

A *p* Ky - ri - e - le - i - son _____

T *p* Ky - ri - e - le - i - son _____

B *p* Ky - ri - e - le - i - son _____

Detailed description: This page contains a musical score for measures 106 through 113. The instruments and voices are arranged in a standard orchestral layout. The woodwinds (Flute, Oboe, Clarinets, Bassoon) and strings (Bassoon) play melodic and harmonic lines. The percussion (Maracas 1 and 2) provide rhythmic accompaniment. The vocal soloists (Soprano, Alto, Tenor, Bass) enter in measure 106 with the text 'Ky - ri - e - le - i - son'. The score includes dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). The tempo is indicated by a metronome mark of 80. The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

115

Fl *mf*

Ob *mf* *p*

B \flat Cl *mp*

B Cl *f* *p*

Bsn *f* *mf*

Mrb 1

Mrb 2

S *mf*

A *mf*

T *f* *p*

B *f* *mf*

Ky - ri - e - Ky - ri - e ri - e -

Ky - ri - e Ky - ri - e Ky - ri - e e - le - i - son Ky - ri - e Ky - ri - e e - le - i - son e - le - i -

Ky - ri - e e - le - i - son Ky - ri - e Ky - ri - e Ky - ri - e Ky - ri - e e - le - i - son

123

Fl *f* *mf* *mf* *mf*

Ob *mf*

B \flat Cl

B Cl *mf* *mf*

Bsn

Mrb 1 *mf*

Mrb 2 *mf*

S *mf* *mp*
Ky-ri - e Ky - ri - e Ky-ri - e Ky-ri - e Ky - ri - e Ky - ri - e Ky -

A *mp* *f*
son Ky-ri - e Ky-ri - e - le - i - son Ky - ri - e - le - i - son Ky -

T *f*
- - ri - e - Ky - ri - e - Ky -

B *f* *mp* *mp*
Ky - ri - e - le - i - son - Ky - ri - e Ky - ri - e Ky - ri -

134

Fl *mf*

Ob

B^b Cl

B Cl *mf*

Bsn

Mrb 1

Mrb 2

S *mp* *f* *f*
ri - e Ky - ri - e Ky - ri - e Ky -

A *mf*
ri - e Ky - ri - e Ky -

T *mf*
ri - - - e Ky - ri - e e -

B *mp*
- e e - le - i - son Ky - ri - e e - le - i - son Ky -

144

Fl *mf* *mf* *mf*

Ob

B \flat Cl

B Cl *mf* *mf* *mf* *mf*

Bsn

Mrb 1 *mp*

Mrb 2

S *mf* *mp* poco a poco dim.
ri - e Ky - ri - e Ky -

A
ri - e le i son

T *mp*
le i son Ky - ri - e Ky - ri - e Ky - ri -

B *mf*
ri - e Ky - ri - e

154

Fl

mf

Ob

B♭
Cl

B
Cl

mf

Bsn

Mrb
1

p

Mrb
2

S

p

A

p

T

B

le - i - son

Ky - ri - e e - le - i - son

Ky - ri - e e - le - i - son

Ky - ri - e e - le - i - son

Ky - ri - e e - le - i - son

Tract

$\text{♩} = 60$

Bassoon
f *ff* *p* *p*

Horn in F
f *ff* *p* *p*

Vibraphone
f *ff* *p*

Tubular Bells
f *ff* *p*

Bass Drum
f *ff* *p*

Percussion

Mezzo Soprano
ff *p*
Ab - sol - ve, Do - mi - ne, Ab -

Soprano
p
Ab - sol - ve, Do - mi - ne,

Alto
p
Ab - sol - ve, Do - mi - ne,

Tenor
p
Ab - sol - ve, Do - mi - ne,

Bass
p
Ab - sol - ve, Do - mi - ne,

7

Bsn *mp* *mf* *f* *mf*³

Hn *mp* *mf* *f* *mf*

Vib *mf*

T B *mp* *mf* *f*

Perc *f*

Mez *mp* *mf*
sol - ve, ab - sol - ve, Do - mi - ne, _____

S *f*
Ab - sol - ve, Do - mi - ne,

A *f*
Ab - sol - ve, Do - mi - ne,

T *f*
Ab - sol - ve, Do - mi - ne,

B *f*
Ab - sol - ve, Do - mi - ne,

13

Bsn

Hn

Vib

Mez

mf

a - ni - mas om - ni - um fí - de - li - um de - func - to - rum

18

Bsn

Hn

Vib

Perc

p

Mez

mf

mp

ab om - ni vin - cu - lo de - lic - to - rum et gra - ti - a tu - a

S

p

et gra - ti - a tu - a

A

p

et gra - ti - a tu - a

T

p

et gra - ti - a tu - a

B

p

et gra - ti - a tu - a

24

Bsn *p*

Hn *p*

Mez *mp*

il - lis suc-cu - ren - te me - re - an - tur e - va - de - re iu - di - ci - um ul - ti - o - nis,

30

Bsn *mp*

Hn *mp*

Perc Sus. Cymbal *p*

Mez *mp*

et lu - cis æ - ter - nae be - a - ti - tu - di - ne per - fru - i.

S *mp*

A *mp*

T *mp*

B *mp*

et lu - cis æ - ter - nae

36

Bsn *mp* *ff* *p*

Hn *mp* *ff* *p*

Vib *mp* *ff* *p*

T B *mp* *ff*

Perc *p* *ff* *p* Bass Drum

Mez *ff*
Ab - sol - ve, Do - mi - ne,

S *p*
Ab - sol - ve,

A *p*
Ab - sol - ve,

T *p*
Ab - sol - ve,

B *p*
Ab - sol - ve,

41 *molto rit.*

Bsn *mp* *mf* *f* *ff*

Hn *mp* *mf* *f* *ff*

Vib *mp* *ff*

T B *mp* *mf* *f* *ff*

Perc *ff* *mf* Sus. Cymbal

Mez *mp* *mf* *f* *ff*
 Ab - sol - ve, ab - sol - ve, Do - mi - ne, Ab - sol - ve, Do - mi - ne!

S *ff*
 Do - mi - ne, Ab - sol - ve, Do - mi - ne!

A *ff*
 Do - mi - ne, Ab - sol - ve, Do - mi - ne!

T *ff*
 Do - mi - ne, Ab - sol - ve, Do - mi - ne!

B *ff*
 Do - mi - ne, Ab - sol - ve, Do - mi - ne!

Sequence: Dies Irae

$\text{♩} = 120$

The musical score is arranged in a system with ten staves. The first four staves are for Horn in F, Trumpet in B♭, Euphonium, and Tuba, all playing in 3/8, 6/8, and 4/4 time signatures. The fifth and sixth staves are for Marimba, with the upper staff in 3/8 and 6/8 time and the lower staff in 4/4 time. The seventh staff is for Percussion, featuring a Brake Drum in 4/4 time. The eighth, ninth, and tenth staves are for Soprano, Alto, and Tenor voices, all in 4/4 time. The Tenor and Bass staves include Latin lyrics. Dynamics include *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The percussion part includes a Brake Drum in 4/4 time.

Horn in F
f *mf* *mf* *mf* *mf*

Trumpet in B♭
f *mf* *mf* *mf* *mf*

Euphonium
f *mf* *mf* *mf* *mf*

Tuba
f *mf* *mf* *mf* *mf*

Marimba

Marimba
mp

Percussion
L.R. Brake Drum
f *f* *f* *f* *f*

Soprano

Alto

Tenor
Chant-like *mp*
Di-es ir-æ! di-es il-la Sol-vet sæ-clum in fa-vil-la: Te-ste Da-vid

Bass
Chant-like *mp*
Di-es ir-æ! di-es il-la Sol-vet sæ-clum in fa-vil-la: Te-ste Da-vid

9

Hn *mf*

B^b Tpt *mf*

Euph *mf*

Tuba *mf*

Mrb 1 *mf*

Mrb 2 *mf*

Perc *f*

S Chant-like *mf*
Di-es ir-æ! di - es il - la Sol-vet sæ-clum in fa - vil-la: Te-ste Da-vid cum Si - byl-la! Quan-tus tre-mor est fu-tu-rus,

A Chant-like *mf*
Di-es ir-æ! di - es il - la Sol-vet sæ-clum in fa - vil-la: Te-ste Da-vid cum Si - byl-la! Quan-tus tre-mor est fu-tu-rus,

T *mf*
cum Si - byl-la! Quan-tus tre - mor est fu - tu-rus, Quan-do iu-dex est ven-tu-rus,

B *mf*
cum Si - byl-la! Quan-tus tre - mor est fu - tu-rus, Quan-do iu-dex est ven-tu-rus,

15

Hn *f* *mp*

B \flat Tpt *f* *mp*

Euph *f* *mp*

Tuba *f* *mp*

Mrb 1

Mrb 2

Perc 15 Sus. Cymbal *f*

S 15 Lyrical *mp*
 Quan-do iu-dex est ven-tu-rus, _____ Cun-cta stric-te di-scus-su-rus! Di-es ir-æ!

A 15 Lyrical *mp*
 Quan-do iu-dex est ven-tu-rus, _____ Cun-cta stric-te di-scus-su-rus! Di-es ir-æ!

T 15 Lyrical *mp*
 Cun-cta stric-te di-scus-su-rus! Di-es ir-æ!

B 15 Lyrical *mp*
 Cun-cta stric-te di-scus-su-rus! Di-es ir-æ!

21

Hn *mf* *f* *mf subito p* *mf subito p* *mf subito p* *mf*

B \flat Tpt *mf* *f* *mf subito p* *mf subito p* *mf subito p* *mf*

Euph *mf* *f* *mf subito p* *mf subito p* *mf subito p* *mf*

Tuba *mf* *f* *mf subito p* *mf subito p* *mf subito p* *mf*

Mrb 1

Mrb 2

Perc 21 *f* *f* *mf* *mf* *mf* Bass Drum

S 21 *mf* *f* Chant-like *mp*
 di - es il - la Di - es ir - æ! di - es il - la Sol-vet sæ - clum in fa - vil-la: Te-ste Da-vid

A *mf* *f* Chant-like *mp*
 di - es il - la Di - es ir - æ! di - es il - la Sol-vet sæ - clum in fa - vil-la: Te-ste Da-vid

T *mf* *f* Chant-like *mp*
 di - es il - la Di - es ir - æ! di - es il - la Sol-vet sæ - clum in fa - vil-la: Te-ste Da-vid

B *mf* *f* Chant-like *mp*
 di - es il - la Di - es ir - æ! di - es il - la Sol-vet sæ-clum in fa - vil-la: Te-ste Da-vid

29

Hn *subito p*

B \flat Tpt *subito p*

Euph *subito p*

Tuba *subito p*

Perc *subito p*

29

S *mf* *mp*

A *mp*

T Lyrical *p*

B Lyrical *p*

cum Si-by-l-la! Quan-tus tre-mor est fu-tu-rus, Quan-do iu-dex est ven-tu-rus, Cun-cta stric-te di-scus-su-rus!

36

Piccolo Trumpet *ff* *f*

Tuba *mp*

36

Snare Drum *ff* *f*

44

Hn *mp*

B \flat Tpt *f*

Tuba *mp*

44

Perc *mp*

52

Hn

B \flat Tpt

Euph

Tuba

Perc

mp

f

mp

mp

59

Hn

B \flat Tpt

Euph

Tuba

Perc

mf

mf

mf

mf

66

Hn

B \flat Tpt

Euph

Tuba

f *cresc.*

ff *dim.*

Trumpet in B \flat

ff *dim.*

f *dim.*

f *cresc.*

ff *dim.*

f *dim.*

f *cresc.*

ff *dim.*

f *dim.*

75

Hn *mf*

B \flat Tpt *mf*

Euph *mf*

Tuba *mf*

Mrb 1 *mf* *cresc.* *ff* *dim.*

Mrb 2 *mf* *cresc.* *ff* *dim.*

Perc

75

S *mf* *cresc.* *ff* *dim.*
 Tu - ba, mi - rum spar - gens so - num Per se - pul - chra re - gi - o - num,

A *mf* *cresc.* *ff* *dim.*
 Tu - ba, mi - rum spar - gens so - num Per se - pul - chra re - gi - o - num,

T *mf* *cresc.* *ff* *dim.*
 Tu - ba, mi - rum spar - gens so - num Per se - pul - chra re - gi - o - num,

B *mf* *cresc.* *ff* *dim.*
 Tu - ba, mi - rum spar - gens so - num Per se - pul - chra re - gi - o - num,

84

Hn

B♭
Tpt

Euph

Tuba

Mrb 1

Mrb 2

Perc

Brake Drum

S

Co - get om - nes an - te thro - num. Mors stu-pe-bit, et na-tu-ra, Cum re-sur-get cre-a - tu-ra,

A

Co - get om - nes an - te thro - num. Mors stu-pe-bit, et na-tu-ra, Cum re-sur-get cre-a - tu-ra,

T

Co - get om - nes an - te thro - num.

B

Co - get om - nes an - te thro - num.

92

Hn *f*

B \flat Tpt *f*

Euph *f*

Tuba *f*

Mrb 1 *p*

Mrb 2 *p*

Perc 92

S *p*
lu-di-can-ti res-pon-su-ra. Li-ber scrip-tus pro-fe-re-tur, In quo to-tum

A *p*
lu-di-can-ti res-pon-su-ra. Li-ber scrip-tus pro-fe-re-tur, In quo to-tum

T Chant-like *p*
Mors stu-pe-bit, et na-tu-ra, Cum re-sur-get cre-a-tu-ra, lu-di-can-ti res-pon-su-ra. Li-ber

B Chant-like *p*
Mors stu-pe-bit, et na-tu-ra, Cum re-sur-get cre-a-tu-ra, lu-di-can-ti res-pon-su-ra. Li-ber

This musical score is for the 'Gloria in excelsis Deo' by Johann Sebastian Bach, specifically the section for the Gloria. It is a complex arrangement featuring a large instrumental ensemble and vocal soloists. The score is divided into two systems, each containing staves for various instruments and voices.

Instrumental Parts:

- Hn (Horn):** Part of the woodwind section, playing a melodic line in the right hand.
- B^b Tpt (B-flat Trumpet):** Part of the brass section, playing a melodic line in the right hand.
- Euph (Euphonium):** Part of the brass section, playing a melodic line in the left hand.
- Tuba:** Part of the brass section, playing a melodic line in the left hand.
- Mrb 1 (Maracas 1):** Playing a rhythmic pattern in the right hand.
- Mrb 2 (Maracas 2):** Playing a rhythmic pattern in the left hand.
- Perc (Percussion):** Playing a rhythmic pattern in the right hand.

Vocal Parts:

- S (Soprano):** Singing the vocal line in the right hand.
- A (Alto):** Singing the vocal line in the left hand.
- T (Tenor):** Singing the vocal line in the right hand.
- B (Bass):** Singing the vocal line in the left hand.

Lyrics:

con - ti - ne - tur, Un - de mun - dus iu - di - ce - tur.

scrip - tus pro - fe - re - tur, In quo to - tum con - ti - ne - tur, Un - de mun - dus iu - di - ce - tur.

104

Hn *subito p* *f subito p* *f subito p* *f subito p* *f subito p* *f subito p* *f subito mp*

B \flat Tpt *subito p* *f subito p* *f subito p* *f subito p* *f subito p* *f subito p* *f subito mp*

Euph *subito p* *f subito p* *f subito p* *f subito p* *f subito p* *f subito p* *f subito p* *f*

Tuba *subito p* *f subito p* *f subito p* *f subito p* *f subito p* *f subito p* *f subito p* *f*

Mrb 1 104

Mrb 2 104

Perc 104 Bass Drum *f* *f* *f* *f* *f* *f*

S 104 *mf* Lyrical *mp*
 Mors stu-pe-bit, et na-tu-ra, Cum re-sur-get cre-a - tu - ra, lu-di-can-ti res-pon-su-ra. Li - ber scrip-tus

A 104 *mf* Lyrical *mp*
 Mors stu-pe-bit, et na-tu-ra, Cum re-sur-get cre-a - tu - ra, lu-di-can-ti res-pon-su-ra. Li - ber scrip-tus

T 104 *mf* *f*
 Mors stu-pe-bit, et na-tu-ra, Cum re-sur-get cre-a - tu - ra, lu-di-can-ti res-pon-su-ra. Li-ber scrip-tus

B 104 *mf* *f*
 Mors stu-pe-bit, et na-tu-ra, Cum re-sur-get cre-a - tu - ra, lu-di-can-ti res-pon-su-ra. Li-ber scrip-tus

111

Hn *f* *cresc.*

B \flat Tpt *f* *cresc.*

Euph *subito p* *f subito p* *f subito p* *f subito p* *subito p* *f* *cresc.*

Tuba *subito p* *f subito p* *f subito p* *f subito p* *subito p* *f* *cresc.*

Mrb 1 *f* *cresc.*

Mrb 2 *f* *cresc.*

Perc *f*

111

S *f* *cresc.*
pro - fe - re - tur, In quo to - tum con - ti - ne - tur, Un - de mun - dus iu - di - ce - tur. Iu - dex er - go cum se -

A *f* *cresc.*
pro - fe - re - tur, In quo to - tum con - ti - ne - tur, Un - de mun - dus iu - di - ce - tur. Iu - dex er - go cum se -

T *f* *cresc.*
pro - fe - re - tur, In quo to - tum con - ti - ne - tur, Un - de mun - dus iu - di - ce - tur. Iu - dex er - go cum se -

B *f* *cresc.*
pro - fe - re - tur, In quo to - tum con - ti - ne - tur, Un - de mun - dus iu - di - ce - tur. Iu - dex er - go cum se -

119

Hn *ff* *dim.* *mf*

B^b Tpt *ff* *dim.* *mf*

Euph *ff* *dim.* *mf*

Tuba *ff* *dim.* *mf*

Mrb 1 *ff* *dim.* *mf*

Mrb 2 *ff* *dim.* *mf*

Perc *ff* *f* *mf*

S *ff* *dim.* *mf*
de - bit, Quid - quid — la - tet, ap - pa - re - bit: Nil in - ul - tum re - ma - ne - bit. _____

A *ff* *dim.* *mf*
de - bit, Quid - quid — la - tet, ap - pa - re - bit: Nil in - ul - tum re - ma - ne - bit. _____

T *ff* *dim.* *mf*
de - bit, Quid - quid — la - tet, ap - pa - re - bit: Nil in - ul - tum re - ma - ne - bit. _____

B *ff* *dim.* *mf*
de - bit, Quid - quid — la - tet, ap - pa - re - bit: Nil in - ul - tum re - ma - ne - bit. _____

Sequence: Quid sum miser

Musical score for "The Rose Tree" featuring a full orchestra and vocal soloists. The score is in 4/4 time with a tempo of 80. It includes parts for Flute, Oboe, Clarinet in B \flat , Bass Clarinet, Bassoon, Horn in F, Trumpet in B \flat , Euphonium, Tuba, Marimba, Percussion (Sus. Cymbal, L.R.), Soprano, Alto, Tenor, and Bass. The music is in G major and 4/4 time. The score shows a dynamic range from piano (*p*) to fortissimo (*ff*).

6 $\text{♩} = 80$

Fl *mp* *f* *f*

Ob *mp* *f* *f*

B \flat Cl *mp* *f* *f*

B Cl *mp* *f* *f*

Bsn *mp* *f* *f*

Hn *pp*

B \flat Tpt *pp*

Euph *pp*

Tuba *pp*

11 $\text{♩} = 80$

Fl *ff*

Ob *ff*

B \flat Cl *ff*

B Cl *ff*

Bsn *ff*

Hn *mp*

B \flat Tpt *mp*

Euph *mp*

Tuba *mp*

Mrb 1 *mf*

Mrb 2 *mf*

Perc *mf* Bass Drum

S *mf* Quem — pa - tro - num ro - ga - tu - rus, —

A *mf* Quid — sum mi - ser tunc dic - tu - rus? Quem — pa - tro - num ro - ga - tu - rus, —

T *mf* Quid — sum mi - ser tunc dic - tu - rus?

B *mf* Quem — pa - tro - num ro - ga - tu - rus, —

18

Hn *p* *pp* *p*

B \flat Tpt *p* *pp* *p*

Euph *p* *pp* *p*

Tuba *p* *pp* *p*

Mrb 1 *mp* *p* *mp*

Mrb 2 *mp*

Perc 18

S *mp* *p* *cresc.*
 Cum _____ vix iu - stus sit se - cu - rus? Rex tre - men - dae mai - e - sta - tis, Qui sal - van - dos

A *mp* *p* *cresc.*
 Cum _____ vix iu - stus sit se - cu - rus? Rex tre - men - dae mai - e - sta - tis, Qui sal - van - dos

T *mp*
 Cum _____ vix iu - stus sit se - cu - rus?

B *mp*
 Cum _____ vix iu - stus sit se - cu - rus?

[illegible]

32

Fl *mp* *mf* *mf* *f*

Ob *mp* *mf* *mf* *f*

B \flat Cl *mp* *mf* *mf* *f*

B Cl *mp* *mf* *mf* *f*

Bsn *mp* *mf* *mf* *f*

32

Hn *mf* *mf* *mf*

B \flat Tpt *mf* *mf* *mf*

Euph *mf* *mf* *mf*

Tuba *mf* *mf* *mf*

32

Perc *mf* *p* Sus. Cymbal

Detailed description: This page contains a musical score for measures 32 through 35. The instruments are arranged in two systems. The first system includes Flute (Fl), Oboe (Ob), B-flat Clarinet (B \flat Cl), B Clarinet (B Cl), and Bassoon (Bsn). The second system includes Horn (Hn), B-flat Trumpet (B \flat Tpt), Euphonium (Euph), Tuba, and Percussion (Perc). The Percussion part includes a Suspended Cymbal (Sus. Cymbal). The score shows a progression of dynamics from mezzo-piano (mp) to mezzo-forte (mf) and finally to forte (f). The woodwinds and strings (not shown) play a melodic line, while the brass and percussion provide harmonic support. The percussion part features a rhythmic pattern of eighth notes in measures 32-34, followed by a sustained cymbal in measure 35.

$\text{♩} = 80$

36

Fl *ff*

Ob *ff*

B \flat Cl *ff*

B Cl *ff*

Bsn *ff*

Hn *mp*

B \flat Tpt *mp*

Euph *mp*

Tuba *mp*

Mrb 1 *mf*

Mrb 2 *mf*

Perc *mf*

S *mf*
Re - cor - da - re, le - su - pi - e,

A *mf*
Quod - sum cau - sa - tu - æ -

T *mf*
Re - cor - da - re, le - su - pi - e, Quod - sum cau - sa - tu - æ -

B *mf*
Quod - sum cau - sa - tu - æ -

42

Hn *mp* *mp* *p* *p*

B \flat Tpt *mp* *mp* *p* *p*

Euph *mp* *mp* *p* *p*

Tuba *mp* *mp* *p* *p*

Mrb 1 *mp*

Mrb 2 *mp* *p* *poco a poco cresc.*

Perc *mp* *p* *poco a poco cresc.*

S *mp* *p* *poco a poco cresc.*

A *mp* *p* *poco a poco cresc.*

T *mp* *p* *poco a poco cresc.*

B *mp* *p* *poco a poco cresc.*

Ne me per - das il - la di - e.

vi - æ: Ne me per - das il - la di - e. Quæ - rens me, se -

vi - æ: Ne me per - das il - la di - e. Quæ - rens me, se -

48

Hn *mp* *mp* *mp* *mf*

B^b Tpt *mp* *mp* *mp* *mf*

Euph *mp* *mp* *mp* *mf*

Tuba *mp* *mp* *mp* *mf*

Mrb 1 *f*

Mrb 2 *f*

Perc *f*

S *f*
Tan - tus la - bor non sit cas - sus.

A *f*
Tan - tus la - bor non sit cas - sus.

T *f*
di - sti - las - sus: Re - de - mi - sti - Cru - cem pas - sus: Tan - tus la - bor non sit cas - sus.

B *f*
di - sti - las - sus: Re - de - mi - sti - Cru - cem pas - sus: Tan - tus la - bor non sit cas - sus.

54

Fl *f dim.* *mp*

Ob *f dim.* *mp*

B^b Cl *f dim.* *mp*

B Cl *f dim.* *mp*

Bsn *f dim.* *mp*

Hn *f poco a poco dim.*

B^b Tpt *f poco a poco dim.*

Euph *f poco a poco dim.*

Tuba *f poco a poco dim.*

Mrb 1 *f poco a poco dim.*

Mrb 2 *f poco a poco dim.*

S *f poco a poco dim.*
lu - ste iu - dex ul - ti - o - nis, Do - num fac re - mis - si - o - nis An - te —

A *f poco a poco dim.*
lu - ste iu - dex ul - ti - o - nis, Do - num fac re - mis - si -

T *f poco a poco dim.*
lu - ste iu - dex ul - ti - o - nis,

B *f poco a poco dim.*
lu - ste iu - dex

[illegible]

74

Fl

Ob

B \flat Cl

B Cl

Bsn

Euph

Tuba

T

B

p

mp

mf

mp

mp

mf

mp

mp

mf

mp

mp

mf

mp

In - ge - mis - co, tam - quam re - us: Cul - pa ru - bet vul - tus me - us: Sup - pli - can - ti par - ce,

In - ge - mis - co, tam - quam re - us: Cul - pa ru - bet vul - tus me - us: Sup - pli - can - ti par - ce,

85

Fl *mp*

Ob *mp*

B \flat Cl *mp*

B Cl *mp*

Bsn *mp*

Hn *f* poco a poco dim.

B \flat Tpt *f* poco a poco dim.

Euph *f* poco a poco dim.

Tuba *f* poco a poco dim.

Mrb 1 *f* poco a poco dim. *mp*

Mrb 2 *f* poco a poco dim.

S *f* poco a poco dim.

A *f* poco a poco dim.

T *f* poco a poco dim.

B *f* poco a poco dim.

Qui — Ma - ri - am ab - sol - vi - sti, Et — la - tro - nem ex - au - di - sti, Mi - hi — quo - que —

De - us. Qui — Ma - ri - am ab - sol - vi - sti, Et — la - tro - nem ex - au - di - sti,

104

Fl *mp* *mf*

Ob *p* *mp*

B \flat Cl *mp*

B Cl *mp*

Bsn *mp*

104

Hn *mp* *mf*

B \flat Tpt *mp* *mf*

104

S *mp* *mf*

A *mp* *mf*

Pre - ces me - æ non sunt dig - næ: Sed tu bo - nus fac be - nig - ne,

[illegible]

119

Fl *ff*

Ob *ff*

B \flat Cl *ff*

B Cl *ff*

Bsn *ff*

Hn *mp*

B \flat Tpt *mp*

Euph *mp*

Tuba *mp*

Mrb 1 *mf*

Mrb 2 *mf*

Perc *mp* Bass Drum

S *mf* Et _____ ab hæ - dis me _____ se -

A *mf* In - ter o - ves lo - cum _____ præ - sta, Et _____ ab hæ - dis me _____ se -

T *mf* In - ter o - ves lo - cum _____ præ - sta,

B *mf* Et _____ ab hæ - dis me _____ se -

125

Hn *p* *mp*

B^b Tpt *p* *mp*

Euph *p* *mp*

Tuba *p* *mp*

Mrb 1 *mp* *mf*

Mrb 2 *mp*

Perc *p* *mp*

S *mp* *mf* *poco a poco cresc.*
 que - stra, Sta - tu - ens in par - te dex - tra. Con - fu - ta - tis ma - le -

A *mp* *mf* *poco a poco cresc.*
 que - stra, Sta - tu - ens in par - te dex - tra. Con - fu - ta - tis ma - le -

T *mp*
 Sta - tu - ens in par - te dex - tra.

B *mp*
 que - stra, Sta - tu - ens in par - te dex - tra.

131

Hn *mf*

B^b Tpt *mf*

Euph *mf*

Tuba *mf*

Mrb 1 *mf* *f*

Mrb 2 *f*

Perc *mf*

S *f*
dic - tis, Flam - mis a - cri - bus ad - dic - tis: Vo - ca me cum be - ne - dic - tis.

A *f*
dic - tis, Flam - mis a - cri - bus ad - dic - tis: Vo - ca me cum be - ne - dic - tis.

T *f*
Vo - ca me cum be - ne - dic - tis.

B *f*
Vo - ca me cum be - ne - dic - tis.

$\text{♩} = 80$

137

Fl *mp* *mf* *f*

Ob *mp* *mf* *f*

B \flat Cl *mp* *mf* *f*

B Cl *mp* *mf* *f*

Bsn *mp* *mf* *f*

137

Hn *f* *f* *f* *f* *f* *f*

B \flat Tpt *f* *f* *f* *f* *f* *f*

Euph *f* *f* *f* *f* *f* *f*

Tuba *f* *f* *f* *f* *f* *f*

137 Snare Drum

Perc *mp* *mf* *f*

♩ = 80

143

Fl
f *ff*

Ob
f *ff*

B^b Cl
f *ff*

B Cl
f *ff*

Bsn
f *ff*

143

Hn
mp

B^b Tpt
mp

Euph
mp

Tuba
mp

143

Mrb 1
mf

Mrb 2
mf

143 Sus. Cymbal
p

Snare Drum
mf

143

S
mf
O - ro sup - plex et acc -

T
mf
O - ro sup - plex et acc -

147

Hn *mp* *mp* *mf* *mf*

B^b Tpt *mp* *mp* *mf* *mf*

Euph *mp* *mp* *mf* *mf*

Tuba *mp* *mp* *mf* *mf*

Mrb 1 *f*

Mrb 2 *f*

Perc *mp*

S *f*
li - nis, Ge - re - cu - ram me - i

A *mf* *f*
Cor - con - tri - tum qua - si - ci - nis: Ge - re - cu - ram me - i

T *f*
li - nis, Cor - con - tri - tum qua - si - ci - nis: Ge - re - cu - ram me - i

B *mf* *f*
Cor - con - tri - tum qua - si - ci - nis: Ge - re - cu - ram me - i

153

Hn *mp*

B^b Tpt *mp*

Euph *mp*

Tuba *mp*

Mrb 2 *mf*

Perc *mf* *poco a poco cresc.*

S
fi - nis.

A
fi - nis.

T *mf* *poco a poco cresc.*
fi - nis. La - cri - mo - sa - di - es - il - la, Qua re - sur - get ex -

B *mf* *poco a poco cresc.*
fi - nis. La - cri - mo - sa di - es - il - la, Qua re - sur - get ex -

159

Hn *mf*

B^b Tpt *mf*

Euph *mf*

Tuba *mf*

Mrb 1 *f*

Mrb 2 *f*

Perc *f*

S *f*
Ju - di - can - dus ho - mo re - us. Hu - ic er - go — par - ce, De - us:

A *f*
Ju - di - can - dus ho - mo re - us. Hu - ic er - go — par - ce, De - us:

T *f*
8 fa - vil - la — Ju - di - can - dus ho - mo re - us. Hu - ic er - go — par - ce, De - us:

B *f*
fa - vil - la — Ju - di - can - dus ho - mo re - us. Hu - ic er - go — par - ce, De - us:

$\text{♩} = 80$

165

Fl *mf* *f*

Ob *mf* *f*

B ♯ Cl *mf* *f*

B Cl *mf* *f*

Bsn *mf* *f*

Hn *mf* *mf* *f* *f*

B ♯ Tpt *mf* *mf* *f* *f*

Euph *mf* *mf* *f* *f*

Tuba *mf* *mf* *f* *f*

165 Snare Drum *mf* *f*

Perc

169

Fl *ff*

Ob *ff*

B \flat Cl *ff*

B Cl *ff*

Bsn *ff*

169

Hn *ff*

B \flat Tpt *ff*

Euph *ff*

Tuba *ff*

169

Perc *ff* Sus. Cymbal *p*

Detailed description: This page of a musical score covers measures 169 to 172. The woodwind section (Flute, Oboe, B-flat Clarinet, Bass Clarinet, Bassoon) and brass section (Horn, B-flat Trumpet, Euphonium, Tuba) all play a powerful, melodic line starting in measure 170, marked *ff* (fortissimo). The percussion section features a snare drum pattern in measure 169, followed by a cymbal roll in measure 170, and a suspended cymbal (Sus. Cymbal) playing a sustained, soft (*p*) tone in measure 171. The score is written for a full orchestra with standard staves and clefs.

Pie Jesu

♩ = 50

The musical score is for a piece titled "Pie Jesu". It features a variety of instruments and vocal soloists. The woodwind section includes Flute, Oboe, Clarinet in B♭, Bass Clarinet, and Bassoon. The percussion section includes Marimba (treble and bass), Percussion, and Bass Solo. The vocal section includes Soprano, Alto, Tenor, and Bass. The score is written in 3/4, 4/4, and 3/2 time signatures. The tempo is marked as ♩ = 50. The dynamics range from *f* (forte) to *mf* (mezzo-forte). The lyrics are "Pi-e Je - su Do-mi-ne,".

Flute
f *dim.* *mf*

Oboe
f *dim.* *p* *mf*

Clarinet in B♭
f *dim.* *mp* *mf*

Bass Clarinet
f *dim.* *mp* *mf*

Bassoon
f *dim.* *mf*

Marimba
mp

Marimba
f *mp*

Percussion

Bass Solo
f
Pi-e Je - su Do-mi-ne, *mp*

Soprano
mp
Pi-e Je - su Do-mi-ne,

Alto
mp
Pi-e Je - su Do-mi-ne,

Tenor
mp
Pi-e Je - su Do-mi-ne,

Bass
mp
Pi-e Je - su Do-mi-ne,

8

Fl *dim.* *p*

Ob *dim.* *p*

B \flat Cl *dim.* *p*

B Cl *dim.* *mf* *dim.*

Bsn *dim.*

Mrb 1 *mp*

Mrb 2 *f* *mp*

Perc

8

Bs *f*
do - na e - is re - qui - em.

S *mp*
do - na e - is re - qui - em.

A *mp*
do - na e - is re - qui - em.

T *mp*
do - na e - is re - qui - em.

B *mp*
do - na e - is re - qui - em.

15

Fl *p* *mp*

Ob *p* *mp*

B \flat Cl *mp*

B Cl *p*

Bsn *mp*

Mrb 1 *p* *mp* *mf*

Mrb 2 *p* *mp* *mf*

Bs *p* *mp* *mf*

Pi - e Je - su, Pi - e Je - su, Pi - e Je - su Do - mi -

22

Fl *mp* *mf* *mf*

Ob *mf* *mf* *mp*

B \flat Cl *mp* *mp*

B Cl *mf*

Bsn *mf*

Mrb 1 *mp*

Mrb 2 *mp*

Bs *mp* *mp*

ne, do - na e - is re - qui - em. Pi - e Je - su,

29

Fl *mf* *mf* *mf*

Ob *mp*

B \flat Cl *mp* *mf*

Mrb 1 *mf* *f*

Mrb 2 *mf* *f*

Bs *mf* *f*

Pi - e Je - su, Pi - e Je - su Do - mi - ne, do - na

35

Fl *p* *p*

Ob *mf* *p*

B \flat Cl *mp* *p*

B Cl *mp* *p*

Bsn *mp*

Mrb 1 *p*

Mrb 2 *p*

Bs *p*

e - is — re - qui - em. Pi - e Je - su,

41

Fl *mp* *mf*

Ob *mp* *mf*

B \flat Cl *mp* *mf*

B Cl

Bsn *mp*

Mrb 1 *mp* *mf*

Mrb 2 *mp* *mf*

Bs *mp* *mf*
Pi - e Je - su, Pi - e Je - su Do - mi - ne, do - na e - is

S

A

T

B

Detailed description: This page of a musical score, numbered 192, contains staves for various instruments and vocal soloists. The woodwind section includes Flute (Fl), Oboe (Ob), B-flat Clarinet (B \flat Cl), Bass Clarinet (B Cl), and Bassoon (Bsn). The percussion section includes two Maracas (Mrb 1 and 2). The vocal soloists are Soprano (S), Alto (A), Tenor (T), and Bass (B). The score begins with a rehearsal mark '41'. The Flute and Oboe parts feature melodic lines with dynamic markings of mezzo-piano (*mp*) and mezzo-forte (*mf*). The B-flat Clarinet also has melodic passages with *mp* and *mf* dynamics. The Bass Clarinet and Bassoon parts are mostly rests. The Maracas provide rhythmic accompaniment with *mp* and *mf* dynamics. The Bass soloist part includes the Latin lyrics: 'Pi - e Je - su, Pi - e Je - su Do - mi - ne, do - na e - is'. The vocal staves (S, A, T, B) are currently empty. The score is written in 4/4 time, with some measures containing 2/4 and 3/4 time signatures.

48

Fl *f* *dim.* *mp* *mf*

Ob *f* *dim.* *p*

B \flat Cl *f* *dim.* *mp*

B Cl *f* *dim.* *mp*

Bsn *f* *dim.* *mp*

Mrb 1 *mf*

Mrb 2 *f* *mf*

Bs *f* *mf*

re - qui-em. Pi-e Je - su Do-mi-ne,

S *mf* Pi-e Je - su Do-mi-ne,

A *mf* Pi-e Je - su Do-mi-ne,

T *mf* Pi-e Je - su Do-mi-ne,

B *mf* Pi-e Je - su Do-mi-ne,

55

Fl *cresc.* *f*

Ob *mf* *f*

B \flat Cl *mf* *cresc.* *f*

B Cl *mf* *f*

Bsn *mf* *mf* *cresc.* *f*

Mrb 1 *f*

Mrb 2 *mf* *f*

Bs *mf* *f*

do - na e - is re - qui-em. sem - pi - ter - nam.

S *f* re - qui - em sem - pi - ter - nam.

A *f* re - qui - em sem - pi - ter - nam.

T *f* re - qui - em sem - pi - ter - nam.

B *f* re - qui - em sem - pi - ter - nam.

Sanctus

$\text{♩} = 100$

This musical score is for a piece titled "Sanctus". It is written in 6/8 time with a tempo of 100 beats per minute. The score includes parts for the following instruments and voices:

- Flute:** Starts with a *ff* dynamic, playing a melodic line with grace notes. It switches to *f* in the fifth measure.
- Oboe:** Also starts with *ff*, playing a similar melodic line to the flute. It switches to *f* in the fifth measure.
- Clarinet in B \flat :** Starts with *ff*, playing a more rhythmic line. It switches to *f* in the fifth measure.
- Bass Clarinet:** Starts with *ff*, playing a rhythmic line. It switches to *f* in the fifth measure.
- Bassoon:** Starts with *ff*, playing a rhythmic line. It switches to *f* in the fifth measure.
- Horn in F:** Remains silent until the fourth measure, then enters with a *ff* dynamic.
- Trumpet in B \flat :** Remains silent until the fourth measure, then enters with a *ff* dynamic.
- Euphonium:** Remains silent until the fourth measure, then enters with a *ff* dynamic.
- Tuba:** Remains silent until the fourth measure, then enters with a *ff* dynamic.
- Xylophone:** Starts with *ff*, playing a rhythmic pattern. It switches to *f* in the fifth measure.
- Marimba (Right):** Starts with *ff*, playing a rhythmic pattern. It switches to *f* in the fifth measure.
- Marimba (Left):** Starts with *ff*, playing a rhythmic pattern. It switches to *f* in the fifth measure.
- Percussion:** Features *Sus. Cymbal* and *Tom Drums*. The *Sus. Cymbal* plays a steady pattern, while the *Tom Drums* play a rhythmic pattern. Dynamics are *ff* and *f*.
- Vocal Soloists:** Tenor Solo, Soprano, Alto, Tenor, and Bass. All are silent throughout the piece.

The score is written for a full orchestra and vocal soloists. The woodwinds and strings (not shown) provide a melodic and harmonic foundation, while the brass and percussion provide a rhythmic and dynamic backdrop. The vocal soloists are not active in this section of the piece.

[illegible]

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Fl (Flute):** Part 1, starting at measure 18 with a forte (*f*) dynamic.
- Ob (Oboe):** Part 1, starting at measure 18 with a forte (*f*) dynamic.
- B^b Cl (B-flat Clarinet):** Part 1, starting at measure 18 with a forte (*f*) dynamic.
- B Cl (Bass Clarinet):** Part 1, starting at measure 18 with a forte (*f*) dynamic.
- Bsn (Bassoon):** Part 1, starting at measure 18 with a forte (*f*) dynamic.
- Hn (Horn):** Part 1, starting at measure 18 with a forte (*f*) dynamic.
- B^b Tpt (B-flat Trumpet):** Part 1, starting at measure 18 with a forte (*f*) dynamic.
- Euph (Euphonium):** Part 1, starting at measure 18 with a forte (*f*) dynamic.
- Tuba:** Part 1, starting at measure 18 with a forte (*f*) dynamic.
- Xyl (Xylophone):** Part 1, starting at measure 18 with a forte (*f*) dynamic.
- Mrb 1 (Maracas 1):** Part 1, starting at measure 18 with a forte (*f*) dynamic.
- Mrb 2 (Maracas 2):** Part 1, starting at measure 18 with a forte (*f*) dynamic.
- Perc (Percussion):** Part 1, starting at measure 18 with a forte (*f*) dynamic.
- Ten Solo (Tenor Solo):** Part 1, starting at measure 18 with a forte (*f*) dynamic.

The score includes various musical notations such as notes, rests, and dynamics. The lyrics at the bottom of the page are: "Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus De - us Sa - ba - oth".

28

Fl *mf* *mf* *cresc.* *dim.*

Ob *mf* *mf* *cresc.* *dim.*

B \flat Cl *mf* *mf* *cresc.* *dim.*

B Cl *mf* *mf* *cresc.* *dim.*

Bsn *mf* *mf* *cresc.* *dim.*

Hn *mf* *f*

B \flat Tpt *mf* *f*

Euph *mf* *f*

Tuba *mf* *f*

Xyl *f*

Perc *f* *f*

Ten Solo *f* ple - ni — sunt

S *f* Sanc - tus, Sanc - tus, Sanc - tus, Do-mi-nus De - us Sa - ba-oth;

A *f* Sanc - tus, Sanc - tus, Sanc - tus, Do-mi-nus De - us Sa - ba-oth;

T *f* Sanc - tus, Sanc - tus, Sanc - tus, Do-mi-nus De - us Sa - ba-oth;

B *f* Sanc - tus, Sanc - tus, Sanc - tus, Do-mi-nus De - us Sa - ba-oth;

35

Fl *mf* *mp* *cresc.*

Ob *mf* *mp* *cresc.*

B \flat Cl *mf* *mp* *cresc.*

B Cl *mf* *mp* *cresc.*

Bsn *mf* *mp* *cresc.*

Hn *mf*

B \flat Tpt *mf*

Euph *mf*

Tuba *mf*

Xyl

Perc *f*

Ten Solo
8 cae - li et ter - ra glo - ri - a tu - a.

S *f*
ple - ni sunt cae - li et ter - ra glo - ri - a tu - a.

A *f*
ple - ni sunt cae - li et ter - ra glo - ri - a tu - a.

T *f*
8 ple - ni sunt cae - li et ter - ra glo - ri - a tu - a.

B *f*
ple - ni sunt cae - li et ter - ra glo - ri - a tu - a.

43

Fl *dim.* *mp*

Ob *dim.* *mp*

B \flat Cl *dim.* *mp* *mp*

B Cl *dim.* *mp* *mp*

Bsn *dim.* *mp* *mp*

Hn *mp*

B \flat Tpt *mf* *mp*

Euph *mp*

Tuba *mp*

Xyl *mf*

Mrb 1 *mf*

Mrb 2 *mf*

Perc *mf* *mp* *cresc.*

Ten Solo *mf* *mf* *cresc.*

S *mf* *mf*

A *mf* *mf*

T *mf* *mf*

B *mf* *mf*

Ho - san - na in ex - cel - sis.

Ho - san - na

Ho - san - na

Ho - san - na

Ho - san - na

Ho - san - na

The image displays a page from a musical score for "The Lord's Prayer" by John Williams. The score is written for a full orchestra and vocal soloists. The instruments and voices shown are:

- Flute (Fl)
- Oboe (Ob)
- B♭ Clarinet (B♭ Cl)
- Bass Clarinet (B Cl)
- Bassoon (Bsn)
- Horn (Hn)
- B♭ Trumpet (B♭ Tpt)
- Euphonium (Euph)
- Tuba
- Xylophone (Xyl)
- Maracas 1 (Mrb 1)
- Maracas 2 (Mrb 2)
- Percussion (Perc)
- Tom Drums
- Suspended Cymbal (Sus. Cymbal)
- Tenor Solo (Ten Solo)
- Soprano (S)
- Alto (A)
- Tenor (T)
- Bass (B)

The score is in 4/4 time and features a key signature of one flat (B♭). The lyrics are in Latin: "in ex-cel-sis, Ho-san-na in ex-cel-". The vocal parts (Soprano, Alto, Tenor, Bass) and the Tenor Solo part are shown with lyrics. The instrumental parts include various woodwinds, brass, percussion, and strings. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The percussion part includes markings for Tom Drums and Suspended Cymbal, with a crescendo marking (*cresc.*). The Tenor Solo part includes a marking for *f* (forte) and a crescendo marking (*cresc.*). The vocal parts include markings for *f* (forte) and a crescendo marking (*cresc.*). The score is a page from a larger work, as indicated by the page number 51 in the top left corner.

♩ = 50

59

Fl *f* *mp*

Ob *f* *mp*

B \flat Cl *f* *mp*

B Cl *f* *mp*

Bsn *f* *mp*

Hn *f* *dim.*

B \flat Tpt *f* *dim.*

Euph *f* *dim.*

Tuba *f* *dim.*

Xyl

Mrb 1

Mrb 2 *mp*

Perc 59 Tom Drums *f* Bass Drum *mp*

Ten Solo *mp*
sis. _____ Be - ne - dic - tus _____ qui ve - nit _____ in

S *mp*
sis. _____

A *mp*
sis. _____

T *mp*
sis. _____

B *mp*
sis. _____

[illegible]

84

Fl

Ob

B \flat Cl

C Cl

Bsn

Mrb 1

Ten Solo

84

84

qui ve - nit in no - mi - ne Do - mi - ni.

96

Fl *mp*

Ob *mp* *p*

B♭ Cl *mp* *mp*

B Cl *mp* *p*

Bsn *mp* *p*

Mrb 2 *mp*

Perc *mp*

Ten Solo *mp*

8 Be - ne - dic - tus _____ qui ve - nit _____ in no - mi - ne Do - mi - ni. _____

110 $\text{♩} = 80$

Fl *p* *mp* *mp*

Ob *p* *mp*

B♭ Cl *p*

B Cl *p* *mp*

Bsn *p* *mp*

Mrb 1 *p*

Perc *p* *mp*

Ten Solo *p*

8 Ho - san - - - na _____

125

Fl *mf*

Ob *mp* *mf*

B \flat Cl *mp* *mf*

B Cl *mf* *mf*

Bsn *mp* *mf*

Mrb 1 *mp*

Mrb 2 *mf*

Perc *mf*

Ten Solo *mp* *mf*

8 Ho - san - na _____ Ho - san -

139 *poco a poco accel.*

Fl *mf* *f*

Ob *f* *f*

B \flat Cl *mf*

B Cl *f*

Bsn *f*

Mrb 2 *f*

Perc *f*

Ten Solo *f*

8 na _____ in ex - cel - - - sis. _____

♩ = 100

153

Fl

cresc.

ff cresc.

dim.

Ob

cresc.

ff cresc.

dim.

B♭ Cl

f

cresc.

ff cresc.

dim.

B Cl

f

cresc.

ff cresc.

dim.

Bsn

f

cresc.

ff cresc.

dim.

Hn

153

f

B♭ Tpt

f

Euph

f

Tuba

f

Xyl

153

f

Perc

153

Sus. Cymbal

p cresc.

f

Ten Solo

153

f

Sanc - tus, Sanc - tus, Sanc - tus,

164

Fl *mf*

Ob *mf*

B \flat Cl *mf*

B Cl *mf*

Bsn *mf*

Hn *mf*

B \flat Tpt *mf*

Euph *mf*

Tuba *mf*

Xyl *f*

Perc *f*

Ten Solo *f*
8 Do-mi-nus De - us Sa - ba - oth; ple - ni sunt cae - li et

S *f*
Sanc - tus, Sanc - tus, Sanc - tus, Do-mi-nus De - us Sa - ba - oth;

A *f*
Sanc - tus, Sanc - tus, Sanc - tus, Do-mi-nus De - us Sa - ba - oth;

T *f*
Sanc - tus, Sanc - tus, Sanc - tus, Do-mi-nus De - us Sa - ba - oth;

B *f*
Sanc - tus, Sanc - tus, Sanc - tus, Do-mi-nus De - us Sa - ba - oth;

172

Fl *mf* *dim.*

Ob *mf* *dim.*

B♭ Cl *mf* *dim.*

B Cl *mf* *dim.*

Bsn *mf* *dim.*

Hn *mf* *mp*

B♭ Tpt *mf* *mf*

Euph *mf* *mp*

Tuba *mf* *mp*

Xyl 172

Perc 172 *f* *p* *cresc.*

Bass Drum

Tamtam

Ten Solo 172 *mf*

8 ter - ra glo - ri - a tu - a. Ho -

S *f*

ple - ni sunt cae - li et ter - ra glo - ri - a tu - a.

A *f*

ple - ni sunt cae - li et ter - ra glo - ri - a tu - a.

T *f*

8 ple - ni sunt cae - li et ter - ra glo - ri - a tu - a.

B *f*

ple - ni sunt cae - li et ter - ra glo - ri - a tu - a.

179

Fl *mp*

Ob *mp*

B \flat Cl *mp*

B Cl *mp*

Bsn *mp*

Hn *mp*

B \flat Tpt *mp*

Euph

Tuba

Xyl

Mrb 1 *mf*

Mrb 2 *mf*

Perc *mp* *cresc.*

Ten Solo

8 san - na in ex - cel - sis.

S *mf*

A *mf*

T *mf*

B *mf*

Ho - san - na in ex -

186

Fl *f* *mf*

Ob *f* *mf*

B \flat Cl *f* *mf*

B Cl *f* *mf*

Bsn *f* *mf*

Hn *f* *mf*

B \flat Tpt *f* *mf*

Euph *f* *mf*

Tuba *f* *mf*

Xyl *f*

Mrb 1 *f*

Mrb 2 *f*

Perc 186 Tom Drums *f* Sus. Cymbal *p* *cresc.*

S *f*
cel - sis. Ho - san - na in ex -

A *f*
cel - sis. Ho - san - na in ex -

T *f*
cel - sis. Ho - san - na in ex -

B *f*
cel - sis. Ho - san - na in ex -

[illegible]

In Paradisum

$\text{♩} = 40$

Flute *pp* *mp* *p*

Oboe *pp* *mp* *p*

Vibraphone* *pp* *mp*

Percussion
 Tamtam Bass Drum Tamtam Bass Drum
pp *pp* *pp* *pp*

Mezzo Soprano Solo *mp*
 In pa - ra -

Tenor Solo

Bass Solo

Soprano *pp* *pp*
 In pa - ra - di - sum de - du-cant te An - ge - li:

Alto *pp* *pp*
 In pa - ra - di - sum de - du-cant te An - ge - li:

Tenor *pp* *pp*
 In pa - ra - di - sum de - du-cant te An - ge - li:

Bass *pp* *pp*
 In pa - ra - di - sum de - du-cant te An - ge - li:

* Vibraphone motor should be off. Always use half pedal to let it ring unless notated otherwise.

8

Fl

Ob

Vib

Perc

Mez Solo

Ten Solo

Bass Solo

S

A

T

B

pp

mp

mp

mp

pp

pp

pp

pp

di - sum de - du - cant te An - ge - li: _____

mp

In pa - ra - di - sum de - du - cant te An - ge - li: _____

mp

In pa - ra - di - sum de - du - cant te An - ge - li: _____

pp

In pa - ra - di -

pp

In pa - ra - di -

pp

In pa - ra - di -

pp

In pa - ra - di -

15

Fl *mp*

Ob *mp* *p*

Vib *mp* *

Perc 15

Mez Solo *mp* In pa - ra - di -

S *pp* sum de - du - cant te An - ge - li:

A *pp* sum de - du - cant te An - ge - li:

T *pp* sum de - du - cant te An - ge - li:

B *pp* sum de - du - cant te An - ge - li:

24

Fl *p* *p* *mf*

Ob *p* *mf*

Vib 24

Perc 24 Sus. Cymbal *pp*

Mez Solo *mp* sum su - sci - pi - ant te Mar - ty - res,

Ten Solo *mp* de - du - cant te An - ge - li: su - sci - pi - ant te Mar - ty - res,

Bass Solo *mp* in tu - o ad - ven - tu su - sci - pi - ant te Mar - ty - res,

32

Fl

Ob

Vib

Perc

Mez Solo

Ten Solo

Bass Solo

f

mf

mf

mf

mf

et

su-sci - pi - ant te Mar - ty - res, _____

in tu - o _____ ad-ven-tu _____

41

Fl

Ob

Vib

Perc

Mez Solo

Ten Solo

Bass Solo

f

f

Sus. Cymbal

mp

per - du-cant - te in ci - vi - ta - tem sanc - tam _____ Je - ru - sa - lem. _____

_____ in ci - vi - ta - tem sanc - tam _____ Je - ru - sa - lem. _____

in ci - vi - ta - tem sanc - tam _____ Je - ru - sa - lem. _____

49

Fl

Ob

Vib

49

Perc

49

Bass Drum

49

Mez Solo

49

Ten Solo

49

Bass Solo

8

8

8

S

A

T

B

mp

mp

mp

mp

Cho - rus An - ge lo - rum te su - sci - pi -

Cho - rus An - ge lo - rum te su - sci - pi -

Cho - rus An - ge - lo - rum te su - sci - pi -

57

Fl *mf* *f*

Ob *mf* *f*

Vib *f*

Perc 57 *f* *f* Tamtam

Mez Solo 57 *f*
at, Cho - rus An - ge - lo - rum te su - sci - pi - at,

Ten Solo 8 *f*
at, Cho - rus An - ge - lo - rum te su - sci - pi - at,

Bass Solo 57 *f*
at, Cho - rus An - ge - lo - rum te su - sci - pi - at,

S *f*
Cho - rus An - ge - lo - rum te su - sci - pi - at,

A *f*
Cho - rus An - ge - lo - rum te su - sci - pi - at,

T 8 *f*
Cho - rus An - ge - lo - rum te su - sci - pi - at,

B *f*
Cho - rus An - ge - lo - rum te su - sci - pi - at,

64

Fl

Ob

Vib

Mez Solo

Ten Solo

Bass Solo

mf

mf

et cum La-za ro

mf

quon - dam pau-pe re

mf

æ-ter -

74

Fl

Ob

Vib

Sus. Cymbal

Perc

Mez Solo

Ten Solo

Bass Solo

mp

mp

dim.

pp

dim.

Re - qui - em. Re - qui - em.

dim.

Re - qui - em. Re - qui - em.

dim.

nam ha - be - as re - qui - em. Re - qui - em.

[illegible]

90

Fl

Ob

Vib

Perc

Sus. Cymbal

Mez Solo

Ten Solo

Bass Solo

S

A

T

B

pp

mp

pp

pp

pp

pp

di - sum de - du - cant te An - ge - li:

In pa - ra - di - sum de - du - cant te An - ge - li:

In pa - ra - di - sum de - du - cant te An - ge - li:

In pa - ra - di -

In pa - ra - di -

In pa - ra - di -

In pa - ra - di -

97

Fl *mp* *pp*

Ob *mp* *pp*

Vib

Perc 97 Bass Drum Sus. Cymbal *pp* *pp* *

Mez Solo

Ten Solo

Bass Solo

S *pp*
sum de - du - cant te An - ge - li: _____

A *pp*
sum de - du - cant te An - ge - li: _____

T *pp*
sum de - du - cant te An - ge - li: _____

B *pp*
sum de - du - cant te An - ge - li: _____

Agnus Dei

♩ = 60

Clarinet in B \flat

Bass Clarinet

Euphonium

Marimba

Marimba

Tom Drums

Percussion

Soprano

Alto

Tenor

Bass

pp

p

pp

p

pp *cresc.* *p* *cresc.*

pp *cresc.* *p* *cresc.*

pp *cresc.* *p* *cresc.*

pp *cresc.* *p* *cresc.*

A - gnus De - i, A - gnus De - i, qui tol -

A - gnus De - i, A - gnus De - i, qui tol -

7

B \flat Cl

B Cl

Euph

Mrb 1

Mrb 2

Perc

S

A

T

B

mp

p

mp

p

mp

p

mp

p

mp

p

lis — pec - ca - ta — mun - di, — do - na — e - is — re - qui - em,

lis — pec - ca - ta — mun - di, — do - na — e - is — re - qui - em,

13

B \flat Cl *p* *pp*

B Cl *pp*

Euph *pp*

Mrb 1 *p* *p cresc.* *mp cresc.*

Mrb 2 *p* *p cresc.* *mp cresc.*

Perc *p* *p cresc.* *mp cresc.*

S

A *p* *p cresc.* *mp cresc.*
 A - gnus De - i, A - gnus De - i, qui tol -

T

B *p* *p cresc.* *mp cresc.*
 A - gnus De - i, A - gnus De - i, qui tol -

19

B \flat Cl *mp* *p*

B Cl *mp*

Euph *mp* *p*

Mrb 1 *mf* *mp*

Mrb 2 *mf* *mp*

Perc *mf* *mp*

S

A *mf* *mp*

T

B *mf* *mp*

lis pec - ca - ta mun - di, do - na e - is re - qui - em,

lis pec - ca - ta mun - di, do - na e - is re - qui - em,

25

B \flat Cl

Cl

p

B Cl

p

Euph

25

p

mp *cresc.*

Mrb 1

25

mp

mp

Mrb 2

25

Perc

25

mp

mf

S

25

mp

mp *cresc.*

mf

A - gnus De - i, A - gnus De - i, qui

A

mp

mp *cresc.*

A - gnus De - i, A - gnus

T

8

B

31

B \flat Cl

mf

mp

B Cl

mf

Euph

mf

mf

Mrb 1

mf

Mrb 2

Perc

cresc.

f

mf

mf

S

cresc.

f

mf

tol - - - lis pec - ca - ta - mun - di, do - na -

A

mf

cresc.

f

De - - - i, qui tol - lis pec - ca - ta -

T

8

B

36

B \flat Cl

B Cl

mp

mp

Euph

mf

mf

mf

mf

Mrb 1

Mrb 2

mf

Perc

mf

S

e - is _____ re - qui - em,

A

mf

mun - di, _____ do - na _____ e - is _____ re - qui - em,

T

mf

A - gnus De - i,

B

42

B \flat Cl

B Cl

Euph

Mrb 1

Mrb 2

Perc

S

A

T

B

mf *poco a poco cresc.* *f*

mf *cresc.* *f* *cresc.* *ff*

mf *mf cresc.* *f*

A - gnus De - i, qui tol - - - lis - pec - ca -

A - gnus De - i, A - gnus De - - - i, qui

47

B \flat Cl

B Cl

Euph

Mrb 1

Mrb 2

Perc

S

A

T

B

mf

f

ff

f

f

cresc.

ff

f

ta mun - di, do - na e - is re - qui - em,

tol - lis pec - ca ta mun - di, do - na

52

B \flat Cl

B Cl

Euph

Mrb 1

Mrb 2

Perc

S

A

T

B

mf

f

mf

f

f

f

f

A - gnus De - i, A - gnus De -

A - gnus De - i,

e - is _____ re - qui-em,

59

B \flat Cl *mf*

B Cl *mf*

Euph *mf*

Mrb 1 *f*

Mrb 2 *f*

Perc *f*

S *f*

A *f*

T *f*

B *f*

i, qui tol - - - lis__ pec - ca - - - ta__ mun - di,__

A - gnus De - - - i, qui tol - - - lis__ pec - ca -

A - gnus De - i, A - gnus De - - - i, qui

A - gnus De - i, A - gnus

64

B \flat Cl

mf *mp*

B Cl

mf *mp*

Euph

mf *mp*

Mrb 1

mf dim.

Mrb 2

f dim. *mf dim.*

Perc

f dim. *mf dim.*

S

f poco a poco dim. *mf dim.*

do - na__ e - is__ re - qui - em, sem - pi - ter - nam. do - na__

A

f dim. *mf dim.*

- ta__ mun - di, do - na__ e - is__ re - qui - em, sem - pi -

T

f dim. *mf dim.*

tol - - - lis pec - ca - ta__ mun - di, do - na__

B

f dim. *mf dim.*

De - - - i, qui tol - lis__ pec - ca - ta__

69 *rit.*

B \flat Cl *p* *mp* *cresc.*

B Cl *p* *mp* *cresc.*

Euph *p* *mp* *cresc.*

Mrb 1 *mp* *cresc.* *mf* *cresc.*

Mrb 2 *mp* *cresc.* *mf* *cresc.*

Perc *mp* *cresc.* *mf* *cresc.*

S *mp* *cresc.* *mf* *cresc.*
 e - is _____ re - qui - em, sem - pi - ter - nam. sem - pi - ter - nam.

A *mp* *cresc.* *mf* *cresc.*
 ter - nam. do - na _____ e - is _____ re - qui - em, sem - pi -

T *mp* *cresc.* *mf* *cresc.*
 e - is _____ re - qui - em, sem - pi - ter - nam. do - na e - is

B *mp* *cresc.* *mf* *cresc.*
 mun - di, _____ do - na _____ e - is _____ re - qui - em, sem - pi -

[illegible]

Libera me

$\text{♩} = 60$

Flute
f *mp* *p* poco a poco cresc.

Oboe
f *mp* *p* poco a poco cresc.

Clarinet in B \flat
f *mp* *p* poco a poco cresc.

Bass Clarinet
p poco a poco cresc.

Bassoon
f *mp* *p* poco a poco cresc.

Horn in F
f *mp*

Trumpet in B \flat
f *mp*

Euphonium
f *mp*

Tuba
f *mp*

Marimba 1
f *mp* *p*

Marimba 2
f *mp* *p*

Percussion
Tamtam L.R. Bass Drum L.R. Sus. Cymbal
f *f* *pp* poco a poco cresc.

Soprano

Alto

Tenor

Bass

10

Fl.

Ob.

B \flat Cl.

B. Cl.

Bsn.

Hn.

B \flat Tpt.

Euph.

Tuba

Mrb. 1

Mrb. 2

Perc.

S.

A.

T.

B.

Li-be-ra me, Do-mi-ne, de

Li-be-ra me, Do-mi-ne, de mor-te æ-

Li-be-ra me, Do-mi-ne, de mor-te æ-

Li-be-ra me, Do-mi-ne, de

21 *poco a poco dim.*

Fl. *poco a poco dim.* **pp** *poco a poco cresc.*

Ob. *poco a poco dim.* **pp** *poco a poco cresc.*

B♭ Cl. **pp**

B. Cl. **pp**

Bsn. *poco a poco dim.* **pp** *poco a poco cresc.*

Hn. **mp** **pp** **pp**

B♭ Tpt. **mp** **pp** *poco a poco cresc.*

Euph. **mp** **pp**

Tuba **mp** **pp** *poco a poco cresc.*

Mrb. 1 **mp** **mp**

Mrb. 2 **mp** **mp**

Perc. 21

S *poco a poco dim.* **p** *poco a poco cresc.*
mor-te æ - ter - na, _____ tre - men - da: Quan - do cœ-li mo - ven -

A **p**
ter - na, _____ in di - e il - la tre - men - da: Quan - do

T **p**
ter - na, _____ in di - e il - la tre - men - da: Quan - do

B *poco a poco dim.* **p** *poco a poco cresc.*
mor-te æ - ter - na, _____ tre - men - da: Quan - do cœ-li mo - ven -

32

Fl.

Ob.

B \flat Cl.

B. Cl.

Bsn.

Hn.

B \flat Tpt.

Euph.

Tuba

Mrb. 1

Mrb. 2

Perc.

S

A

T

B

poco a poco cresc.

p

p

p

p

p

poco a poco cresc.

p

poco a poco cresc.

p

poco a poco cresc.

p

poco a poco cresc.

mp

mp

mf

mp poco a poco cresc.

poco a poco cresc.

mp poco a poco cresc.

poco a poco cresc.

mp poco a poco cresc.

di sunt et ter - ra. Dum ve - ne-ris iu-di-ca - re sæ - cu-lum per ig -

cœ - li mo - ven - di sunt et ter - ra. Dum ve - ne-ris iu-di-ca - re sæ - cu - lum per ig - nem.

cœ - li mo - ven - di sunt et ter - ra. Dum ve - ne-ris iu-di-ca - re sæ - cu - lum per ig - nem.

di sunt et ter - ra. Dum ve - ne-ris iu-di-ca - re sæ - cu-lum per ig -

42

Fl.

Ob.

B \flat Cl.

B. Cl.

Bsn.

p poco a poco cresc.

42

Hn.

B \flat Tpt.

Euph.

Tuba

mp

42

Perc.

mf

42

S

mf

nem. Tre-mens fac - tus sum e - go, et ti - me - o, — dum di - scus - si - o ve - ne - rit, at-que ven - tu - ra i - ra.

A

mf

Tre-mens fac - tus sum e - go, et ti - me - o, — dum di - scus - si - o ve - ne - rit, at-que ven - tu - ra i - ra.

T

mf

8

Tre-mens fac - tus sum e - go, et ti - me - o, — dum di - scus - si - o ve - ne - rit, at-que ven - tu - ra i - ra.

B

mf

nem. Tre-mens fac - tus sum e - go, et ti - me - o, — dum di - scus - si - o ve - ne - rit, at-que ven - tu - ra i - ra.

[illegible]

a tempo

70

Fl. *f* *mp*

Ob. *ff* *mp* *mp*

B \flat Cl. *ff* *mp*

B. Cl. *ff* *mp*

Bsn. *ff* *mp*

Hn. *f* *mp*

B \flat Tpt. *f*

Euph. *f* *mp*

Tuba *f* *mp*

Mrb. 1 *mp* *mp*

Mrb. 2 *mp* *mp*

Perc. 70 Tom Drums *f* Tamtam *mf*

S 70 de.

A 70 de. Solo *mf* Dum ve - ne - ris

T 70 de. Solo *mf* Dum ve - ne - ris

B 70 de. Solo *mf* Dum ve - ne - ris

78

Fl. *mp* *p* *p*

Ob. *p* *p*

B \flat Cl. *mp* *p*

B. Cl. *mp* *p* *p*

Bsn. *mp* *p* *p*

Hn. *p* ³

Euph.

Tuba

78

S *mp* *mp*
Re - qui - em ae - ter - nam do - na e - is,

A *Tutti mp mp*
iu - di - ca - re sæ - cu - lum per ig - nem. Re - qui - em ae - ter - nam do - na e - is,

T *Tutti mp mp*
iu - di - ca - re sæ - cu - lum per ig - nem. Re - qui - em ae - ter - nam do - na e - is,

B *Tutti mp mp*
iu - di - ca - re sæ - cu - lum per ig - nem. Re - qui - em ae - ter - nam do - na e - is,

85

Fl. *mp cresc.* *mp* *p*

Ob. *mp cresc.* *mp*

B♭ Cl. *mp* *cresc.*

B. Cl. *mp cresc.* *mp*

Bsn. *mp cresc.* *mp*

Hn. *mp cresc.*

Mrb. I

Perc. *mp* Snare Drum *mp*

85

S *mf cresc.*
Do - mi - ne, et lux per-pe-tu - a lu - ce - at e - is.

A *mf cresc.* Solo *mf*
Do - mi - ne, et lux per-pe-tu - a lu - ce - at e - is. Re - qui - em ae -

T *mf cresc.* Solo *mf*
Do - mi-ne, et lux, et lux per-pe-tu - a lu - ce - at e - is. Re - qui - em ae -

B *mf cresc.* Solo *mf*
Do - mi-ne, et lux per-pe-tu - a lu - ce - at e - is. Re - qui - em ae -

90

Fl. *p*

Ob. *mp*

B \flat Cl. *p*

B. Cl. *mp*

Bsn. *mp*

Mrb. I *mp*

Perc. *mp*

A

ter - nam do - na e - is, Do - mi - ne,

T

ter - nam, do - na e - is, Do - mi - ne,

B

ter - nam do - na e - is, Do - mi - ne,

93

Fl. *p*

Ob. *mp*

B \flat Cl. *p*

B. Cl. *mp*

Bsn. *mp*

Mrb. I *mp*

Perc. *mf*

A

et lux per - pe - tu - a lu - ce - at e - is.

T

et lux et lux per - pe - tu - a lu - ce - at e - is.

B

et lux per - pe - tu - a lu - ce - at e - is.

96

Fl. *mf* *p*

Ob. *mp* *mf* *mp*

B♭ Cl. *p* *mp*

B. Cl. *mp* *mf* *mp*

Bsn. *mp* *mf* *mp*

Hn. *mp*

Mrb. 1 *p* *p*

Mrb. 2 *mf*

Perc. *mp*

96

S. Tutti *mf*
Re - qui - em ae - ter - nam

A. Solo *mf* Tutti *mf* Solo *mp*
Re - qui - em ae - ter - nam, Re - qui - em ae - ter - nam do - na e - is,

T. Solo *mf* Tutti *mf* Solo *mp*
Re - qui - em ae - ter - nam Re - qui - em ae - ter - nam do - na e - is,

B. Solo *mf* Tutti *mf* Solo *mp*
Re - qui - em ae - ter - nam Re - qui - em ae - ter - nam do - na e - is,

101

Fl. *mf* *p*

Ob. *mf* *mp*

B♭ Cl. *p* *mp* *p*

B. Cl. *mf* *mp*

Bsn. *mf* *mp*

Hn. *mp*

Mrb. 1 *mp*

Mrb. 2 *mf*

Perc. *mp*

101

S *Tutti mp* do - na e - is, Do - mi - ne,

A *Tutti mp* Do - mi - ne, do - na e - is, Do - mi - ne, *Solo p* et lux ____ per - pe - tu -

T *Tutti mp* Do - mi - ne, do - na e - is, Do - mi - ne, *Solo p* et lux ____ et lux ____ per - pe - tu -

B *Tutti mp* Do - mi - ne, do - na e - is, Do - mi - ne, *Solo p* et lux ____ per - pe - tu -

105

Fl. *mf* *f*

Ob. *mf* *f*

B♭ Cl. *p* *mp* *mf*³

B. Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *mp* *mf*

Mrb. 1 *mp*

Mrb. 2 *p*³

Perc. *mp*

S. Tutti *p* *mf*
et lux — et lux — per-pe-tu-

A. Tutti *p* *mf*
a lu - ce - at e - is. et lux — et lux — per-pe-tu-

T. Tutti *p* *mf*
a lu - ce - at e - is. et lux — et lux et — lux per-pe-tu-

B. Tutti *p* *mf*
a lu - ce - at e - is. lux — et lux — per-pe-tu-

109

Fl. *mp cresc.* *mf*

Ob. *mp cresc.* *mf*

B \flat Cl. *p cresc.* *mf*

B. Cl. *mp cresc.* *mf*

Bsn. *mp cresc.* *mf*

Hn. *p cresc.* *mf*

B \flat Tpt. *p cresc.* *mf*

Euph. *p cresc.* *mf*

Tuba *pp cresc.* *mf*

Mrb. 1 *mf*

Mrb. 2 *mf*

Perc. *p cresc.* *f* Tamtam

S
a — lu - ce - at e - is. Re - qui - em! *mf*

A
a — lu - ce - at e - is. Re - qui - em! *mf*

T
a — lu - ce - at e - is. Re - qui - em! *mf*

B
a lu - ce - at e - is. Re - qui - em! *mf*

114

Fl. *mf* *f* *ff* *ff* *3*

Ob. *f* *ff* *3*

B♭ Cl. *f* *ff*

B. Cl. *f* *ff* *ff* *3*

Bsn. *f* *ff* *ff* *3* *mf* *mp*

Hn. *f* *mf* *mp*

B♭ Tpt. *f* *ff* *mf* *mp*

Euph. *ff* *mf* *mp*

Tuba *f* *ff* *mf* *mp*

Perc. 114 Bass Drum Tamtam Bass Drum *f* *ff* *mf* *mp*

S 114 *f* *ff* *mf* *mp*
 Re - qui - em! Re - qui - em! Re - qui - em ae - ter - nam, Re - qui - em ae - ter - nam

A *f* *ff* *mf* *mp*
 Re - qui - em! Re - qui - em! Re - qui - em ae - ter - nam, Re - qui - em ae - ter - nam

T 8 *f* *ff* *mf* *mp*
 Re - qui - em! Re - qui - em! Re - qui - em ae - ter - nam, Re - qui - em ae - ter - nam

B *f* *ff* *mf* *mp*
 Re - qui - em! Re - qui - em! Re - qui - em ae - ter - nam, Re - qui - em ae - ter - nam

122

Fl. *mp*

Ob. *mp*

B \flat Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

Hn. *mp* *p* *mp* *3*

B \flat Tpt. *mp* *p* *mp* *3*

Euph. *mp* *p* *p* *3*

Tuba *mp* *p* *mp* *3*

Mrb. 1 *p* *3*

Mrb. 2 *p* *3*

Perc. *mp* *p* *mp* *3* Snare Drum

S *mp* *mf* *mp* *mp*
do - na e - is, Do - mi - ne, et lux per - pe - tu - a lu - ce - at e - is. Re - qui-

A *mp* *mf* *mp* *mp*
do - na e - is, Do - mi - ne, et lux per - pe - tu - a lu - ce - at e - is. Re - qui-

T *mp* *mf* *mp* *mp*
do - na e - is, Do - mi - ne, et lux per - pe - tu - a lu - ce - at e - is. Re - qui-

B *mp* *mf* *mp* *mp*
do - na e - is, Do - mi - ne, et lux per - pe - tu - a lu - ce - at e - is. Re - qui-

130

Fl. *mf* *f* *ff*

Ob. *mf* *f* *ff*

B \flat Cl. *mf* *f* *ff*

B. Cl. *mf* *f* *ff*

Bsn. *mf* *f* *ff*

Hn. *mf* *f* *ff*

B \flat Tpt. *mf* *f* *ff*

Euph. *mf* *f* *ff*

Tuba *mf* *f* *ff*

Mrb. 1 *mf* *f* *ff*

Mrb. 2 *mf* *f* *ff*

Perc. *mf* *f* *mf* *ff* *ff* *ff*

S *mf* *f* *ff*

A *mf* *f* *ff*

T *mf* *f* *ff*

B *mf* *f* *ff*

em! Re - qui - em! Re - qui - em! Re - qui - em!

em! Re - qui - em! Re - qui - em! Re - qui - em!

em! Re - qui - em! Re - qui - em! Re - qui - em!

em! Re - qui - em! Re - qui - em! Re - qui - em!

Appendix 2 Movements included in selected Requiems

Composer and Work	Introit	Kyrie	Gradual	Tract	Sequence	Offertory
Hector Berlioz <i>Requiem</i>	Yes, combined with Kyrie	Yes, combined with Introit	No	No	Yes	Yes
Benjamin Britten <i>War Requiem</i>	Yes, w/ outside poem & Kyrie	Yes, w/ outside poem & Introit	No	No	Yes, w/ outside poem	Yes, w/ outside poem
Anton Bruckner <i>Requiem in D Minor</i>	Yes, combined with Kyrie	Yes, combined with Introit	No	No	Yes	Yes
M.A. Charpentier <i>Messe des morts à quatre voix (H7)</i>	No	Yes	No	No	No	No
Luigi Cherubini <i>Requiem in C Minor</i>	Yes, combined with Kyrie	Yes, combined with Introit	Yes	No	Yes	Yes
Maurice Duruflé <i>Requiem, Op. 9</i>	Yes	Yes	No	No	No	Yes
Antonin Dvořák <i>Requiem, Op. 89</i>	Yes, combined with Kyrie	Yes, combined with Introit	No	No	Yes, split into two movements	Yes
Gabriel Fauré <i>Requiem, Op. 48</i>	Yes, combined with Kyrie	Yes, combined with Introit	No	No	No	Yes
Johann Joseph Fux <i>Emperor's Requiem</i>	Yes	Yes	No	No	Yes	Yes
György Ligeti <i>Requiem</i>	Yes	Yes	No	No	Yes, split into two movements	No
W.A. Mozart <i>Requiem, K. 626</i>	Yes, combined with Kyrie	Yes, combined with Introit	No	No	Yes	Yes
Christopher Rouse <i>Requiem</i>	No	No	No	No	Yes, Tuba mirum & Rex tremendae only	No
John Tavener <i>Requiem</i>	Yes	Yes	No	No	Yes, Dies irae & Liber scriptus only	No

Appendix 2, cont.

Composer and Work	Sanctus	Agnus Dei	Communion	Pie Jesu	Libera me	In paradisum	Other
Hector Berlioz <i>Requiem</i>	Yes	Yes, combined w/ Communion	Yes, combined w/ Agnus Dei	No	No	No	No
Benjamin Britten <i>War Requiem</i>	Yes, w/ outside poem	Yes, w/ outside poem	No	No	Yes, w/ outside poem & in paradisum	Yes, w/ outside poem & Libera me	Outside texts (listed)
Anton Bruckner <i>Requiem in D Minor</i>	Yes, Benedictus separate mvt.	Yes, w/ partial Communion	Yes; opening w/ Agnus Dei	No	No	No	No
M.A. Charpentier <i>Messe des morts à quatre voix (H7)</i>	Yes, Benedictus separate mvt.	Yes	No	Yes	No	No	<i>De profundis</i> motet
Luigi Cherubini <i>Requiem in C Minor</i>	Yes	Yes, combined w/ Communion	Yes, combined w/ Agnus Dei	Yes	No	No	No
Maurice Duruflé <i>Requiem, Op. 9</i>	Yes	Yes	Yes	Yes	Yes (Responsory)	Yes	No
Antonin Dvorak <i>Requiem, Op. 89</i>	Yes	Yes, combined w/ Communion	Yes, combined w/ Agnus Dei	Yes	No	No	No
Gabriel Fauré <i>Requiem, Op. 48</i>	Yes	No	No	Yes	Yes	Yes	No
Johann Joseph Fux <i>Emperor's Requiem</i>	Yes, Benedictus separate mvt.	Yes	Yes	No	No	No	No
György Ligeti <i>Requiem</i>	No	No	No	No	No	No	No
W.A. Mozart <i>Requiem, K. 626</i>	Yes, Benedictus separate mvt.	Yes, combined w/ Communion	Yes, combined w/ Agnus Dei	No	No	No	No
Christopher Rouse <i>Requiem</i>	Yes	Yes	No	No	No	No	Outside poetry
John Tavener <i>Requiem</i>	No	No	No	No	No	No	Hebrew, Sanskrit, Greek, and Arabic texts